

concord, judgment to an agreed measure to hold, and to  
the most perfect and most judicious composition to  
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the earth.

## THE ARCHITECTURAL MAGAZINE.

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### ORIGINAL COMMUNICATIONS.

ART. I. *On the Necessity of Concord in Architecture, with Reference to the Production of a Whole.* From the French of Quatremere de Quincy. By P.

THE term concord, which particularly relates to music, is likewise metaphorically applied to other arts; as, for instance, to painting, in the blending of colours, and the effect of light and shade. This term is made use of by architects relatively both to the designing and the shading their plans; and still further with regard to the distribution of ornaments, the arrangement of parts, and the unity of style and character.

We distinguish, in architecture, two sorts of concord; the one signifying agreement in composition, and the other agreement in taste and style. The first consists in a correct judgment, which admits nothing useless, which combines the plan with the elevation, which calculates all relative dimensions, which adapts the exterior decoration to the interior, which satisfies the eye with every appearance of solidity, and the mind with a concordance of the parts with the whole. This species of concord does not strike the senses much at the first glance, but the gratifications it produces are continually renewed; for those edifices in which it is found can never be revisited without discovering new reasons for the pleasure experienced; and this pleasure is one of the highest to be derived from architecture, when it is the result of a satisfied judgment. Such is the impression received from the sight of Grecian edifices, more particularly of the Doric temples. These temples are, indeed, the finest models known of that perfect concord which, by uniting all the different parts of architecture with one another, renders the agreeable useful, and the useful agreeable. It is concord which presides particularly over the choice in ornaments, which dispenses them sparingly and judiciously, and rejects all the parasitical details of an attempt at false magnificence; the counterfeit variety of which destroys alike unity, the idea of a whole, and the harmony of a building.

Vol. II.—No. 16.

This kind of concord, though one of the highest excellences of architecture, is seldom found in modern edifices. There can be no concord in the plan of a building, when the interior is after one fashion, and the exterior after another. There can be no concord in the elevation of a church which has several orders arranged on its frontispiece, while the inside can only allow of one. There can be no concord in the decoration of a palace, the front of which is ornamented with columns that are often useless, and the details of which present, by their over-simplicity, a glaring contrast between the florid and the mean. This want of concord is very remarkable in many of the most important modern monuments of art, where the columns only appear like ornamental excrescences, placed on purpose to cause the nudity of the rest to be more sensibly felt.

The second kind of concord of which we have spoken, and which we termed agreement in taste and style, depends upon the union of the arts amongst themselves. It exacts from the artist a practical knowledge, and habitual exercise, of all those other arts that contribute to the embellishment of architecture. In edifices, it produces that identity of character, and that unity of style and manner, which give to the erection the appearance of having been the work of one man, and which leaves room for doubting, from the air of similitude which reigns between the decoration and the construction, whether the decorator was the architect, or the architect the decorator. This perfection is to be met with in the fine works of the ancients. As the arts were then united amongst themselves, so one was scarcely ever followed to the exclusion of the others; whether the architect executed all the parts of an edifice, or whether he confided their execution to cooperators, one understanding alone always presided over the construction of the work; and, as one mind had directed the whole, the effect was single, and the impression undivided.

With the moderns it is not thus; every art in its practice is isolated from the rest. Architecture, in particular, must lose by this system. From it proceeds those dissimilarities often apparent in edifices, the construction of which was given up to artists acting without concert, and often without any knowledge of each other.

It is not only by the employment of different artists without any reference to a leading or master artist, in the first erection of a building, that discord instead of concord is produced: the same result is the effect of repairing a building, either at different periods by the same artist; or by different artists at the same period; and still more so is this end produced by the employment of different artists at different periods. Unity of mind, and unity of action and direction, can alone produce concord either in music or in architecture.

ART. II. *Remarks on Forsyth's Architectural Opinions.*  
By VERUS.

"No hay en mi animo tan osado, que intente zaherir á nadie; ni tan satisfecho, que piense enseñar á algunos."

"I have not the boldness or the wish to offend any one; nor the conceit to hope to convince some persons."

YOUR correspondent, Candidus, who appears, in p. 148., as the criticiser of Forsyth's architectural opinions, is at least ingenious in one respect; in that he has made the first two pages of his commentary confute the whole of his subsequent arguments. By disjoining and rearranging the parts, we are enabled to put the truth of this observation very clearly before the reader; and, at the same time, to effect this without garbling or treating his remarks in a way in the least degree unfair or illiberal.

The strange inadvertency into which assailers of an author or a system, in the gross, are not unfrequently betrayed, is eminently displayed in that part of his letter which refers to Forsyth's disparagement of the architecture of the doge's palace at Venice; he endeavours to expose the falseness of taste shown in not admiring that edifice, by a string of arguments, all of which apply with greater force to himself, when he appears as the indiscriminate decrier of Palladio. We are neither blinded to the fact, that Forsyth's opinions ought to be received with caution, and that they are apt to mislead, nor that many and serious defects are fairly to be ascribed to the Palladian system. But, on the other hand, our eyes are not sealed to the more obvious fact, that the present critic of Forsyth, in blaming what he admires, and approving of what he censures, has overstepped his mark, and upset his argument. We undertake to place him in this dilemma; that, if he would have us believe in the architectural beauty of the ducal palace, then are we, by his own showing, also bound to do so in that of the elevations of Palladio. If, on the contrary, he wishes us to adopt his view of the Vicentine artist's merit, then he abandons the claims set up for speculative beauty in the appearance of the doge's palace. But of this more anon. Candidus expresses a wish "audire alteram partem;" the "altera pars" is furnished by himself to our hands.

We ask, is it common sense to say there is hardly a single beauty in Palladio's buildings, and at the same time to cite with approbation Vanbrugh, as ponderous and clumsy in practice, as the Italian was elegant and magnificent? Or could he find no better architects in the list of native talent, than the authors of Thornbury and East Basham? and could he rest his opinions on no better authority than on that of the painter, Mr. Williams, who, with eminent talents in his own profession, never pretended to deep knowledge in architecture.

If all countries, at all times, have been wrong in their estimate of Palladio, at all events, the world has never much erred in that of the three architects just named; because their talents were not such as to procure for them what may be called a European reputation. Candidus gives a catalogue of defects collected from Palladian elevations; but what shall we say of that sort of criticism which makes out a specious and *ex parte* case by diligently suppressing all notice of those features in composition which may countervail acknowledged faults? Candidus is undeserving his name, if he is ignorant that all the defects he enumerates are as fatal to the reputation of Inigo Jones, Sir C. Wren, and Sir W. Chambers, as to that of Palladio. We should rather that he would boldly announce that which is left to be inferred from his arguments; viz., that, from the period of the revival of arts to the present day, England has seen no good architecture; for upon the condemned style all celebrated artists have founded their taste; and, at the same time, he might correct a popular opinion, that the productions of the present day cannot sustain a comparison with Whitehall, Somerset House, and St. Paul's church. To proceed in our examination: no one can deny that Palladio has in all countries been regarded as the first architect of modern times. How are we to account for this? Why, in the very words of Candidus, whereby he reproves Forsyth for want of taste in criticising the elevations of the ducal palace of Venice. "A piece of architecture," he truly says, "may have several individual blemishes, and yet may be admirable as a whole; while another may have not a few individual beauties, and, nevertheless, be sadly deficient or insipid, taken as a composition. It is the contrast of flat and fretted that imparts such an indefinable charm, and so much expression and picturesque character, to the ducal palace;" and the same observation will apply to Palladio's elevations, with the important addition of proportion and organisation; and neither the one nor the other is discoverable in the exterior of the ducal palace. Again we quote Candidus's words, as describing our opinion of his strictures on the palaces of Vicenza:—"He seems not to have recognised in them any poetic quality, which, if architecture is at all worthy of being classed with the other fine arts, is assuredly the one that bestows on it its best claim to such rank." "We thank you for these words," which, in our humble opinion, apply completely to the one case, and very imperfectly to the purpose for which they were penned. Suppose the existence of all the blemishes, and more than those, brought forward by Candidus in judgment against Palladio; still he supplies us with an excuse for them, and a triumphant answer to those who can only detect faults in detail, and cannot comprehend a composition. "It surely," he says, "was incumbent upon a philosophic critic, to

endeavour to account, if possible, for the singular fascination which charms us in structures wherein there is so much utterly opposed to architectural doctrine." We shall not weaken the point, truth, and force of this remark by adding a single word to it. In the brightest periods of art, through good report and bad, these structures have never been considered by the intelligent to be deficient in character; and it is peculiarly in that quality Palladio is eminent. Hence the fascination of his style.

With respect to the doge's palace, we are not disposed to enter into too close a scrutiny of its intrinsic merit, considered as a piece of architecture. It is ennobled by age and a thousand historical and romantic associations. But we are not so little unphilosophical as to be ignorant that from such causes springs much of the interest with which we behold this vast and time-honoured fabric. Forsyth has directed his criticism against it. It is not that he has not proceeded on just grounds — on sound principle; but that he has failed to do justice to its adventitious merits; and, consequently, the feelings of his readers repel the tone of his criticism. It is for reasons which appear to have escaped the notice of his commentator that the edifice is generally admired. "That it has no little fascination for painters," is no proof of its fine architectural character. That proves either too much or too little; since the same line of argument would establish, that every crazy tottering old cottage or gable, in short, any thing that is picturesque in the eye of a painter, is really a fine piece of architecture.

Candidus is a sort of Proteus: at one time he appears a great stickler for purity of style; at another, the advocate for the utmost license. Thus the massive pendants of a fretted Gothic roof are to be admired, although he allows that "they appear ready to fall down and crush us." Such witticisms in architecture (as they have been well denominated) are not only contrary to common sense, but destructive of the pleasure we take in contemplating any beautiful or symmetrical object. For this reason, while the vaulted roofs of King's Chapel, Cambridge, and the cloisters of St. Stephen's, Westminster, are equally rich in pattern as the tracery overspreading the ceiling of Henry VII.'s Chapel, they are assuredly far more pleasing.

Our author, in the same indulgent spirit towards monstrosities, insists on the propriety of imitating, in modern practice, the strange fantastic chimney stacks seen in Venice, the Ionian Islands, and in different parts of the Levant. Herein he relies much on the authority of Mr. Williams, who observes, that "more variety and taste are occasionally displayed in the chimneys, than in the buildings to which they belong: as peculiar and characteristic as palm trees in a classical climate, they impress us strongly with the idea of distance from home," &c. We con-

fess we are not quite able to understand Mr. Williams's sentiment; but, if we had time to make the draught, we would offer a few woodcuts selected from that traveller's book; and our readers would then be able to judge of what nature this variety and taste really is. But why, we ask, go to the East for examples? Our Gothic monuments offer better patterns, and in almost equal variety, at home. If it is only fanciful forms that are sought, "with a view to break the formality of the straight lines of roofs," the Bank, State Paper and Privy Council Offices, and other works of living artists, present us with an abundance of quaint and variously formed chimneys within the precincts of London.

After well examining the article before us, and asking ourselves what principle we deduce from it, what the author wishes to inculcate, if the answer be not, that the doge's palace and the chimney stacks of Venice are more worthy of imitation than the works of the great masters of Italy, and, consequently, of Wren and Chambers, and all architects up to the present day, we are at a loss to understand the drift of the arguments of *Candidus*. We are willing to concede, with certain reservations, that the government palace of Venice is admirable, and is an imposing mass; and we allow that defects are justly attributable to Palladian elevations. But we repeat the writer's own quotation from *Forsyth*, "that what is not to be admired, may yet be found in admirable works;" and we cite a passage that he might have met with in the book of his favourite authority, Mr. Williams:—"The liberal and discerning mind will not dwell on faults, but will endeavour to discover, through the detail, those leading features which give a superior air to Italian buildings." The common consent of ages, and the best reason of modern times, have pronounced many of Palladio's works to be admirable; whilst all ages, since the revival of letters, have been silent on the architectural merit of the doge's palace; therefore it might be concluded, that what has invariably received the homage of admiration, has more merit than what has scarcely, if ever, been mentioned with applause. *Candidus* has reversed the case. With new lights, and the exposition of a doctrine unsustained by reason or principle, he exhibits the picture of a reviewer supporting the authority he undertakes to overturn. We recommend to him the strict observance of the promise with which he concludes his letter, "that he does not wish to dogmatise." With this caution we conclude, and, since he has appropriated the name of "*Candidus*," which had better designated us, we beg to sign ourselves,

VERUS.

ART. III. *Remarks on the Architectural Museum of Sir John Soane.*  
By CANDIDUS.

[Our readers may recollect that in March last a deputation of architects presented a medal to Sir John Soane, which was struck in his honour at the expense of a number of architects and others. An account of what passed on the occasion, with the different speeches at length, will be found in the *Literary Gazette* and the *Athenaeum* of March 28. 1835.]

It is Goethe, if I mistake not, who somewhere remarks that, "although people may be fond of sugar plums, they do not like to be knocked down by loaves of sugar." Of ponderous sugar-loaf mode of complimenting there was, nevertheless, an extraordinary display upon a recent occasion, when the gentlemen who presented a gold medal to Sir John Soane thought fit to accompany it with panegyric so bombastic, as not only to throw discredit upon their taste, but upon their sincerity likewise; and this is all the more singular, because, instead of being spontaneous, these oratorical effusions were prepared beforehand, and, consequently, the indiscretion they betrayed admits of no excuse on the grounds of hurry and surprise.

Whether their expressions of devoted admiration and regard might not have been better timed, and worn a less suspicious appearance, had they come forward earlier, and borne their testimony to Mr. Soane's professional abilities, when they were rudely called in question by those who thought fit to asperse his taste, other persons can judge as well as myself.

The speeches were all eminently curious, and one or two passages in them officiously indiscreet, by calling attention to what prudence would have passed by in silence, and good taste would no less carefully have avoided touching upon at all. Instead, however, of dissecting them, I shall confine myself to one point of animadversion; namely, the clumsy compliment bestowed upon Sir John's "unbounded liberality" in forming his own museum and collection of books. If his liberality could not be commended, except at the expense of his taste, the less notice that was taken of it, the better. If, on the other hand, with ample means of doing so, Sir John was gratifying his taste and his love of art, while expending his money upon such objects, it is not very easy to perceive how he is entitled to praise for his "unbounded liberality," or, in fact, for more liberality than his neighbours, in merely pleasing himself.

This *mal-a-propos* piece of eulogy is not calculated to give the world any very high opinion of the professional gentlemen who consider it a kind of prodigy that an architect should indulge in his pursuit at all *con amore*, or take any interest in the literary

and ornamental studies connected with his art. Until the world was thus undeceived, it might have given them credit for showing the same "liberality" to themselves (although upon a minor scale), according to their respective means of doing so; whereas the admiration they have, so incautiously for themselves, expressed is a tolerably plain admission that Sir John's example is quite unprecedented.

The rule of *omne ignotum pro magnifico* may, therefore, excuse their election of the word "choice" as a suitable epithet for Sir John's library of works of art. To those unversed in the bibliography of architecture it may appear such, but to them alone. Unless a collection excluding nearly all that is most rare and valuable in its particular department deserves to be so called, the epithet was singularly ill chosen.

None of Sir John's bookshelves, I believe, are encumbered with the folios of Wiebeking, Seroux d'Agincourt, Sulpice Boisserée, Cicognara, Melling, Choiseul-Gouffier, Schinkel, Costenoble, Murphy, Hirt, Stieglitz, Moller, Baltard, Quarenghi, Gutensohn, Ruhl, Rusca, Hittorf, Stackelberg, Gautier, Zahn, Durand, Klenze, Houel; nor with such works as the *Description de l'Egypte*, the *Museo Borbonico*, *Museo Pio-Clementino*, Cicognara's *Storia della Scultura*, Cotte's *Architecture Arabe*, Temanza's *Vite degli Architetti Veneti*, Cean Bermudez's *History of Spanish Architecture*, *Les Eglises Principales*, &c., Antonini, Calderari, and numerous other publications of a similar description. An index expurgatorius of the works that have not found admission into this "choice" collection, would be infinitely more valuable than a catalogue of what it actually contains. It must not, however, be understood, that any of those above mentioned are at all difficult of acquisition from their rarity; although their cost must render the attainment of them, in any number, impossible to those who are not gifted with wealth, as well as taste. Nevertheless, I can vouch for many of them being possessed by persons whom the world would style poor, and who certainly have not had the good fortune, if such it be, to be extolled for their "unbounded liberality" in so gratifying their inclination.

As regards Sir John Soane's liberality in bestowing his museum and library on the public after his decease, that is a different matter, although one which, at the time it was first announced, drew forth nearly as much obloquy as compliment. Considering that it is a voluntary gift, it might have been less shackled by restrictions, which, although they may not interfere with the donor's principal view, must abridge its usefulness for purposes of study, since it appears the museum is to be opened only a few hours on certain days in the week, and that, too, at times when it is likely to be mostly filled with mere idlers and loungers.

It is rather surprising that, instead of ordering his museum to

be kept up in a private house (the occupant of which will thus be subjected to some, although to no very great, inconvenience), Sir John did not think fit to incorporate it with the Dulwich Gallery, providing additional apartments for its reception. Nevertheless, he may be of opinion that, notwithstanding it is erected by himself, that building hardly deserves to be so honoured, or would not do much credit to the architectural taste of the founder of an architectural museum. Or he may have been dissuaded from this scheme, by the apprehension that his collection is indebted for much of its importance to its being crowded into a few small rooms, some of them of merely closet dimensions, and would, of course, appear far less striking in any other situation.

However, I do not intend to pursue any further what will doubtless be considered an invidious, if not an impertinent, train of remarks; and although "unbounded liberality," most assuredly, is not manifested in the arbitrary conditions which will deprive the Soanean museum of nearly all its real usefulness, if the public are glad to receive the boon upon any terms, let not me put them out of conceit either with that or with the generosity and munificence of the donor. At the same time, I cannot possibly recommend an exact imitation of the bequest to those who may in future be disposed to emulate Sir John's example; but trust that, if they give any thing to the public at all, they will give it freely and unreservedly, and wholly exempt from vexatious limitations and proviso.

And now, whatever others may think, I have, in my own opinion, been excessively lenient towards all parties, and to one most especially, the bombastic pathos of whose speech, on the day of presenting the medal, would furnish matter for some really bitter observations. Pretending to be a "sugar plum," it proved a "sugar loaf" of most startling magnitude. It is a pity that discretion should have been so entirely laid aside upon the occasion. If the speech-makers did not care to set any bounds to their fulsomeness, the least they could have done was to prevent its transpiring beyond the walls of the house in Lincoln's Inn Fields. As the subject of such farcical flattery, Sir John Soane is, perhaps, to be more pitied than censured; but what can be said in favour of the persons who could prevail upon themselves to utter such solemn humbug and fudge?

*London, April 28. 1835.*

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ART. IV. *Remarks on the Necessity of Unity of System and Style in making Alterations in, or Additions to, Buildings.* By Edward BRIGDEN, Esq., Architect.

AMONG the many errors into which architects of the present day are accustomed to fall, is the practice of making additions to

buildings already erected, in a manner which does not accord in any way with the general character of such edifices.

There always was a fashionable style in architecture, to which all other styles were made to succumb, as is the case now; and thus, when the architects of the time of Charles II. repaired a Gothic cathedral, they generally introduced the prevailing Italian mode of the day. Just so many architects of our time, with no better taste (though, by the by, they reprobate our ancestors), make use of the Grecian style upon all occasions. This is not so observable or displeasing when the principal structure appertains to no particular style, and has no marked expression of character, or where the ornaments of the addition are not too glaringly contrasted with the old work; but it often happens that an embellished Palladian front is garnished with columns of pure Athenian form and detail; often may we see a centre covered with ornament, and crowned with balustrades and vases, flanked by new wings of severe and plain Grecian character; or a strange distortion of the Greek form united with an arcade or Roman corridor. Those who do these things ought not, in common justice, to blame Inigo Jones for the improvement he thought he made in Old St. Paul's.

On comparing our present extended architectural information with that of our predecessors, we shall find that no excuse can be given for our not availing ourselves, when circumstances seem to command it, of all the sources of design distributed through the different styles with which we are acquainted; and although a person may admire to enthusiasm the architecture of Greece, and always introduce it into new buildings, still he may conscientiously consider himself the disciple of Palladio or Wren, when employed in altering a house built in the style of the revival school.

These observations may often apply to shop fronts; for we frequently have occasion to blush for the coarseness of detail in the upper part of street houses, when compared to the antique purity of the shop below. But, as I before remarked, it often happens that a house is not sufficiently of an architectural character to claim a preference for any particular style; in this case, of course, no one can object to the architecture of the Greeks being made available for alterations or additions.

**ART. V. *Thoughts on the Origin, Excellencies, and Defects of the Grecian and Gothic Styles of Architecture.* By the late Dr. JAMES ANDERSON.**

(Continued from p. 210.)

*ON the Progress of Gothic Architecture.*—I am afraid that some of my readers will be dissatisfied at being so long detained in tracing the progress of an almost unknown, though very enlightened society of men, which sprang

up in an age of such universal darkness, that little else has been recorded of them but their name; which has been, indeed, transmitted to our days, though under such clouds of obscurity as to convey no idea of its original splendour. To those, however, who wish to trace the progress of the human mind, and to contemplate the powers which man may attain when his energies are suffered to be steadily exerted for a sufficient length of time on one object, without experiencing the deadening effect of any restraining influence, such an investigation must be peculiarly interesting. In the hope, then, of compromising the matter between these two classes of readers, who may be supposed to be mutually inclined to yield a little to each other as occasion may call for it, I shall now proceed to lay open a few more circumstances illustrative of the attainments of the society of *free-masons* during those dark periods of time which we now call the middle ages.

Long before the period which now engages our attention, considerations of great weight had induced the Christian world to make choice of the form of a *cross* in preference to all others, for structures that were to be appropriated exclusively to divine worship, and of course our artists were restricted to that form in the churches that they were to rear. The wide opening, therefore, in the middle of the church, of which we have already taken notice [p. 208.], and which was technically termed the *nef* or *nave*, was crossed at right angles at some distance from either end by a similar opening, which was called the *transept*, which last was usually extended in length considerably beyond the width of the church. In consequence of this conformation, our artists felt themselves subjected to a twofold difficulty, which it behoved them, if possible, to overcome. The first was that of providing a proper abutment for the large arches, where the interruption took place at the transept; and the next was, to give light to this central area, which, without some contrivance for this purpose, must have been the most obscure part of the church, on account of its great distance from the windows placed at the ends of the cross. They were now, however, in a train to be able to discover how these defects might be both remedied at the same time. By raising a wall to a considerable height above the four wide arches which formed the central square, they added the weight of an abutment above the pillars, so as to give them the proper degree of stability, and by placing windows in these walls when thus carried higher than the roof of any part of the structure, they obtained there an irradiation of light, which, without dazzling the eye, communicated to this part of the building a softened splendour that could not have been otherwise obtained, and which gives to these structures a lightness that conveys the sensation of a supernatural influence, which is not experienced in any of the other structures where-with we are acquainted. This sensation is experienced by every person whose mind is susceptible of such impressions, when he finds himself first placed within the sphere of its influence, whatever his situation in life may be, from the meanest beggar to the most exalted monarch in the world, and without the smallest intervention of reasoning on his part. Nor can it be doubted, that these artists themselves, when they first experienced its effects, must have been highly delighted with their good fortune in having been able thus happily to succeed in this the great object of all their wishes: neither need we be surprised, when we advert to the effect it must have produced upon the minds of the numerous visitors who would flock from all quarters to see it for the first time, that princes and prelates should put so much value on these unlooked-for attainments, as to deem the acquisition of such artists an object of sufficient importance to call for the most solemn embassies from one nation to another, in order to obtain them; as we know to have been frequently the case, on the evidence of documents that are still preserved, and which have been sometimes quoted by unthinking ignorance as specimens of the puerilities of the times. If these were indeed puerilities, it will be at least admitted that they were puerilities of a more harmless sort than wars, destruction, and pillage, carried on by one nation upon another for the acquisition of objects of taste, whose

influence will not be so universally recognised, and whose value is at least of a more problematical kind.

We are thus led to discover the origin and primary uses of those central towers which constitute such an important part of Gothic cathedrals; and which laid the foundation for one of the most pleasing discoveries in architecture that have been achieved by man, and that contributes more to heighten the beauties of nature than, perhaps, any other work of art, because of its more general diffusion on account of its facility of execution, than any work of equal beauty. The reader will easily conceive that I here allude to church towers and ornamental spires of every sort, which tend so much to diversify and enliven the prospect in every country in Europe, at almost every step that a man makes in his progress through it. Let him but for one moment suppose that all these were annihilated, and that the world were reduced to the same situation in this respect as it would be during the most flourishing periods of antiquity, and he will be confounded at the immense inferiority in point of general effect between them. Take away the spire of the peaceful village peeping at times between the varied openings of the tufted trees — what a beauty would be lost! But I must not enlarge on this bewitching subject. I only just touch upon it, that the reader may not entirely lose sight of those humble artists, who, like Milton, and many other geniuses of the most exalted cast, have been too long deprived of that fame which was so justly their due. In paying this homage to departed merit, I feel a sort of melancholy satisfaction, like that of one who collects together the earthly remains of a great man, which had been subjected for many ages to the most cruel indignities, to give them at least an honourable burial. This is a weakness I will allow; but it is a weakness that ought to be tolerated with indulgence.

I call spires a modern invention, not because there was nothing of a similar sort in ancient times, but because they are constructed upon principles wholly different from any of those; and are adapted to answer the various purposes alike of utility and ornament with a happier effect, and at an infinitely less expense than any of the structures of antiquity. I do not forget the temple of Belus, otherwise called the tower of Babylon, nor the pyramids of Egypt; those stupendous structures, whose magnitude alone can never fail to make a strong impression upon the mind of every person who can have an opportunity to see them. I forget not the obelisks of Egypt, which have been with such a happy propriety called by the French *Les Aiguilles de Cléopâtre*, Cleopatra's needles; neither do the pillars of Pompey and of Trajan, nor the colossal statue of Rhodes escape my memory; all of which tended, in some measure, by rising above surrounding objects, to enliven and beautify the scenes in which they are placed. But these, in effect, independent of number, can never be compared to modern spires, which admit of such an infinite diversity in form as well as magnitude, as to adapt them to every variety of situation and circumstances. The obelisk at a distance appears to differ but very little from a walking rod; and as to the effect of Pompey's pillar, had it never been nearer than Egypt, and could we have only contemplated it in idea from descriptions, or in its representation by itself in a print, we might have been excused for admiring it as a sublime exertion of taste; but when it is brought home to our doors, and placed within sight of so many Gothic spires, as at the *Monument* in London, the charm is dissolved; and, setting the prejudices of education aside, we see it in all its nakedness, and are enabled to appreciate justly its proportional merits. Upon this investigation, however, I mean not at present farther to enlarge. I only wished to say, that none of these could have served to suggest the idea of church towers and spires to our artists, who seem to have been led in every step of their progress by an idea of fitness and utility; which primary object being once obtained, they then tried to give it such a form as should render it an object of taste as well as utility: nor shall we find that they were deficient in uniting these in their towers, any more than in the other parts of the structures which we now examine. The reader will also recollect that China was unknown to them, and that the towers called by us *pagodas*,

which more nearly resemble in effect our spires than any other, could not have contributed in any respect to the formation of those structures.

Those central towers being formed of stone arches supported by pillars, as every other part of the church, when viewed internally from below, obtained the name of the *Lantern*, as the upper part assumed the form of a square with lights on each side. These arches, like all others, stood in need of abutments; and, as our artists frequently found that it would not be convenient to raise buttresses on the outside of the tower to serve as abutments to these arches, they were induced to adopt some other plan for effecting that purpose. The expedient which they found the easiest was, to raise the walls to a considerable height above the arches, and thus to give firmness and stability by weight. To this expedient they usually resorted; and as they observed that additional height in the tower gave a dignity and elegance to the whole pile, which it did not before possess, they found it convenient, on most occasions, to make an apartment above the lantern dome, in which were placed their largest bells; carrying the walls, if its roof were arched, to a considerable height above that roof also, where they were terminated for the most part by open railwork with pinnacles at each corner, the roof being here flat woodwork covered with lead, and supported by beams laid across from side to side. Such are the origin and uses, and such is the form that most of the central towers assume.

But on some occasions it was judged more expedient, that the flat form of the top of these towers should be abandoned, and something of a spire-like shape adopted in its stead: nor was this found to be an insurmountable difficulty to our artists. On some occasions, a close spire was reared to a great height. These spires, for the most part, were reared of timber; as in the cathedral of Old St. Paul's, London, and the cathedral of Lincoln; but where they were required to be made of stone, this also they knew how to effect. The various devices which they adopted for this purpose would require a volume to enumerate. These, indeed, are so diversified, and all of them so well adapted to the purpose intended, as to have stood for many ages perfectly firm, though many of these fabrics appear, to unskilful observers, so light and slim as to be in danger of tumbling to pieces by the slightest shock. Among these, the steeples of the cathedrals of Antwerp and of Strasburgh have attracted the notice of all strangers, and have often been described by travellers as objects deserving the highest degree of admiration, on account of the surprising symmetry of the whole, the wonderful delicacy of the parts, and, at the same time, the firmness and stability of the structure. Of this last stupendous fabric, I recollect to have seen an elegant engraving by Hollar; but this was only a general view. It is much to be regretted, that no person hath as yet thought it worth his while to give architectural designs of the plans and elevations of the whole, and the several parts of this and similar structures, by means of which the mechanical contrivances of the artist might be completely unveiled. This is a work that will give scope to the ingenuity of some of our descendants. In the meanwhile we know enough of these contrivances, even from the few structures of this sort that at present exist in our own island, to be able to perceive that it was by that accurate knowledge they had acquired of the principles and powers of the stone arch, and the means of diversifying its forms so as to adapt it to every purpose which they wished to effect, that they were enabled to produce those surprising combinations which have extorted the admiration of all beholders, without having been able to awaken the desire in any one to acquire the knowledge of the means by which these things have been effected.

In some cases these towers were capped with solid spires of stone, as in the cathedral church at Old Aberdeen. These, for obvious reasons, are made to consist of a spire of a very *elevated* conical shape; but, for the most part, these towers consist of open work at top, and have been thrown into a great diversity of forms according to the taste of the architect. In some cases, they were made to consist of very light open work more resembling the *treillage* of Chinese work than any other structures, as in the tower of St. Nicholas's

church, Newcastle; others are in the form of an imperial crown, as on the college chapel of Old Aberdeen; and others in the form of the papal crown, as in the steeple of St. Giles's church in Edinburgh, which, being extremely simple in its construction, may serve to give the reader a slight notion of the manner in which our artists contrived to vary the form of their ornaments, so as to produce the effect as to the general symmetry which they had in view; at the same time that each of these ornaments contributed its share to add to the general stability of the whole.

What I have said, of this spire having been intended to bear a resemblance to the Roman tiara, is merely from conjecture, founded on the general resemblance that may be easily recognised between the one and the other, though they differ in this respect, that the tiara is a *solid* circular *bilged* cone; (by which I mean to say that the section of the base of the cone is circular; but the section taken from the base to the apex consists of two segments of a circle terminating in a point at top, and widest at the base), and that the spire consists of open ribs only, without having the intervals between closed up. In this case, as the plan from which the ribs of the spire rise is square, though the general appearance is always nearly the same, yet it is obvious that the proportions must vary a little when viewed in different positions; for, when the tower is viewed in a diagonal direction, the cone must appear flatter in its proportions, because wider at the base, than when viewed in front, as the base of the diagonal is longer than one of the sides. This might appear to some, at first sight, to be a defect, though it is, in fact, the source of no inconsiderable beauty, as it exhibits the spire under varied forms, though it be still recognised as the same. In like manner, the open form of the ribs is a source of similar diversity, and of a never-ending variety of appearances; especially when viewed near, and, of course, from below, where the external projections seen from beneath some of the nearer ribs exhibit a diversity of combinations as you move, whose effects, though pleasing, are by no means easy to be comprehended. This may serve to give some faint idea of the incomprehensible nature of those complicated appearances on such high open large towers, consisting of many parts of this nature properly joined together, which excites that degree of astonishment that travellers dwell upon with admiration. Considering these things, it is proper that I should here remark, as will appear very obvious to any one who is acquainted with the principles of perspective, that the general form which exhibits the resemblance to the tiara can be only perceived when the spire is seen from a great distance, or when it is viewed from any object that is nearly on the same level with the open part of the spire itself, where only its shape can assume nearly the same appearance as if it were solid throughout the whole.

The papal tiara consists of a high bilged conical cap, of a similar form to the outline of the ribs of our spire, having an ornament consisting of a triple band surrounding it. It is a matter of no great difficulty to point out the devices in the present case (they being very simple) which the artist had adopted to give to his spire the same general appearance, while matters were, at the same time, so contrived that every device tending to preserve the resemblance should add to the stability of the fabric. As this kind of analysis may lead to something of the same kind in other cases, it will not, I hope, be deemed impertinent.

As the pinnacle above, which was required for giving an elegant finish to the top of the spire was necessarily of considerable weight, the arch of the ribs must, of course, be so placed as not to diverge far from the perpendicular, in order to allow the pinnacles at the base, and those on the middle of the ribs (which not unaptly represent the bands of the tiara), to be made of a moderate size suitable to the occasion. With a view to give that requisite degree of elevation to the ribs, without departing too much from the proportions of the tiara, the artist made each of the ribs to consist of two segments of a circle (one of which formed the inside, and the other the outside, of the rib), that were so arranged as nearly to approach each other at the top, and gradually diverge wider from each other towards the base; an exact idea of which may

be conceived, by supposing a perpendicular section of an elephant's tusk from the point to the base, in the same plane with the curvature of the tusk. By this means a great part of the weight of what should have formed the abutting pinnacle was thrown into the base of the rib itself, so that the pinnacle here required might be with safety reduced to a very moderate size; and for the same reason the pinnacle required on the middle of the rib to prevent it from being pushed outward in that place by the weight above, could also be with safety diminished to the proper dimensions. The clear-sighted reader will be enabled to perceive, by this simple illustration, with what facility, upon these principles, our ingenious artists could diversify almost at pleasure the forms of these open-topped spires; for if the pinnacles in any particular part were required to be lofty and massive, they could adapt the form of the inside arch of the rib so as to carry that weight there without deranging its external appearance; or they could give the same weight without the appearance of a pinnacle at all, by consolidating it in the body of the work; or it might be effected in a great diversity of other ways, which an attentive observer will be able to discover, whenever it shall be investigated by the eye of intelligence. He will then be able to unveil that necromantic spell by which the eyes of the vulgar have been fascinated for so many ages; and, instead of being confounded with inexplicable *miraculous* appearances, he will be charmed with the perceptible display of *wonderful* ingenuity combined with the most beautiful simplicity.

Though our artist chose, on the present occasion, not to imitate the tiers so closely as to render the structure solid, yet he chose not to depart from it so far as to give it too open an appearance; to avoid which he not only gave the ribs a greater depth than he needed to have done, had he so chosen it, but he also, instead of four ribs sprung from the corners only, chose to add four others, sprung one from the middle of each side of the square, making eight in all. I shall only add, that in this spire there is an ugly blemish, which evidently formed no part of the original design, but must have been an addition afterward made by some tasteless improver, at least that part of it which rises above the parapet wall. What I here allude to is a stair that has been formed in the wall, as is very usual in large steeples, to get up to the top. It probably was carried so far by the original architect as to lead to the highest floor within the parapet; but has been afterwards raised to its present height by some ignorant innovator. It is a pity that such a fine structure should be spoiled by such an ugly excrescence, which might be taken away without any danger to the pile; and it certainly would do honour to the man who should remove such an incongruous projection. A stair to lead up to the musical bells (for which purpose it has evidently been constructed) might be easily contrived, that should not be liable to the same objection.

When the art of constructing towers and spires was once attained, it cannot be thought wonderful that they became favourite objects with the people at large, as well as with the artists themselves, who had here an opportunity of displaying, to great advantage, the luxuriance of their imagination, and the resources of their genius. Hence it came into fashion, not to content themselves with one central tower only; but it became quite common also to erect two smaller towers on the west end of large cathedrals, which stood in the place of abutments to the two rows of columns on each side of the middle nave; though they contented themselves, for the most part, with plain abutments on the east end, which were sometimes constructed in the truest taste of elegant simplicity, as in the east end of the cathedral of York, which forms, upon the whole, a front that, to me, appears exquisitely elegant. I shall do myself the pleasure to give a general view of it for the satisfaction of the reader, when I shall have occasion to refer to this object in a future part of these disquisitions.]

There remains still one other peculiarity respecting Gothic cathedrals which is highly deserving of elucidation, as it is the source of one of the most exhilarating domestic comforts that has been conferred upon the inhabitants of high latitudes, and which we owe entirely to the exertions of that fraternity whose

intellectual progress we have for some time past endeavoured to trace with a steady degree of attention. I here allude to windows.

We have already remarked that the Greeks paid scarcely any attention to this article in their temples; and the Romans deviated as little from them in this as in other respects. Indeed, it necessarily must ever claim a smaller share of attention in warm climates, where men find it pleasing to associate together in the open air, than in colder regions, where the inclemency of the climate is such as to render the shelter of houses closely surrounded on all sides absolutely necessary for the comfortable enjoyment of life during the greater part of the year. Walls, therefore, became necessary to exclude the external cold from persons within, and light, at the same time, was required to enable them to discharge those duties which were to be there performed; windows, of course, became an essential part of such structures; and we shall soon find that our artists succeeded as happily in the arrangement and distribution of these, as in any other part of the arduous task which they had imposed upon themselves.

Any one who has adverted to the foregoing part of these elucidations must have perceived, before this time, that the walls of a Gothic cathedral may be considered merely as adventitious screens, which, forming no constituent part of the structure, might be wholly removed without endangering its stability in the smallest degree. It is the pillars alone which support the whole of the roof, totally independent of the walls. It follows, of course, that as the walls have nothing but their own weight to support, there is no necessity for making them of a clumsy thickness. A necessary consequence, then, of making the walls thus, is, that wherever an aperture is made in them for the purpose of a window, the light is permitted to enter with an unencumbered freedom, so as to be diffused around without being accompanied with that depth of shade which a thick wall must necessarily engender, and which occasions a gloom that is far from being pleasing. The same circumstance which enables the artist to diminish the thickness of the walls, removes from him every degree of restraint with respect to the dimensions of the aperture; so that he is at liberty to include the whole space between the pillars (if he so inclines) in the window. Our artists freely availed themselves of these advantages; but, observing that light, when thrown in from above, produced a more pleasing effect than from below, their general practice was, to fill up the under part of the aperture between the pillars with a solid wall (placing, on many occasions, a resting seat between them); and at the height of six, eight, or ten feet, according to circumstances, from the floor, they began the window, dividing the whole into many compartments by a latticework of stone, lightly and delicately cut, and sometimes deviating into tracery work of extraordinary elegance and beauty. These light combinations of tasteful imagery prove at all times singularly pleasing and attractive, while the abundance of light diffused every where around produces an exhilarating sensation that tends to elevate the mind into a kind of supernatural ecstasy. The magnitude alone of some of these windows conveys an idea of sublimity, which, when compared with the windows adapted to any other style of architecture practised in Europe, exalts those of which we now speak to such a proud degree of preeminence as almost precludes the possibility of drawing a parallel between them. The east window of York cathedral measures, if I mistake not, 72 ft. in height by 35 ft. in breadth; and this is equalled or surpassed by many others. To our artists, then, we owe the very primary idea of windows calculated fully to illuminate structures of immense magnitude and grandeur.

Having thus taken a cursory view of the principles and progress of that style of architecture which has been usually called Gothic, and the purposes which it was intended to effect, it remains that we should attempt to draw some sort of parallel between that and the Grecian mode of architecture, that the reader may be enabled the more easily to perceive their respective excellencies and defects, and thus to discover in how many respects, and in regard to what particulars, they respectively and both fall short of the purposes of a complete

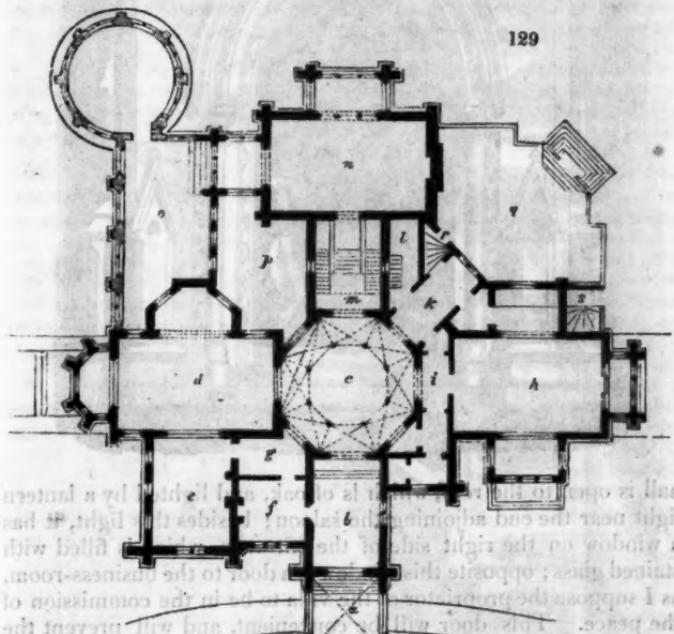
system of architecture, fitted for the various purposes of human life. We, as yet, but touch the threshold; though some think they have gained the *acme* of perfection: but, notwithstanding this is far from being the case, let us not despair; *plus ultra*.

**ART. VI. Design for a Villa in the Style of Architecture of the Thirteenth Century.** By E. B. LAMB, Esq., Architect.

THIS villa is supposed to be erected in a romantic situation, upon a rocky eminence, backed by lofty wood, and a richly cultivated country; with, at the base of the rock, a rapid stream winding through a fertile valley.

*Fig. 129.* is the ground plan. In this figure, *a* is the porch and carriage entrance; *b*, the hall; *c*, a saloon; *d*, drawingroom; *e*, breakfast-room; *f*, business-room; *g*, lobby; *h*, dining-room;

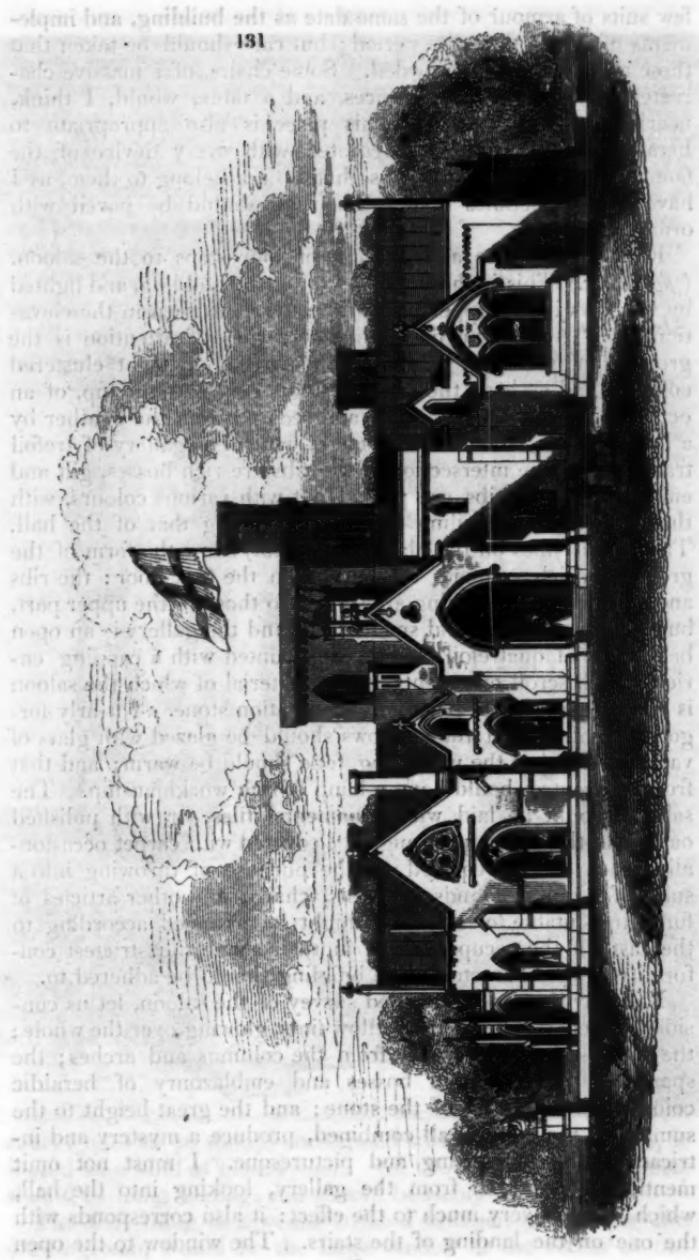
129



On alighting from your carriage, which has been drawn up under the porch (*a*), you enter the hall (*b*) by a few steps. This



hall is open to the roof, which is of oak, and lighted by a lantern light near the end adjoining the saloon; besides this light, it has a window on the right side of the entrance, which is filled with stained glass; opposite this window is a door to the business-room, as I suppose the proprietor of the villa to be in the commission of the peace. This door will be convenient, and will prevent the nuisance of all kinds of persons passing through the saloon. The entrance doors (fig. 130.) to the hall should be of oak, or painted in imitation of that wood, and richly carved: they might be glazed, as this would be a great acquisition to the general view; and if the borders were of a rich colour, the appearance would be greatly improved. The colour of the hall should be a rather dark warm stone colour; round the walls might be a few niches for statues of crusaders, or other heroic persons, with a

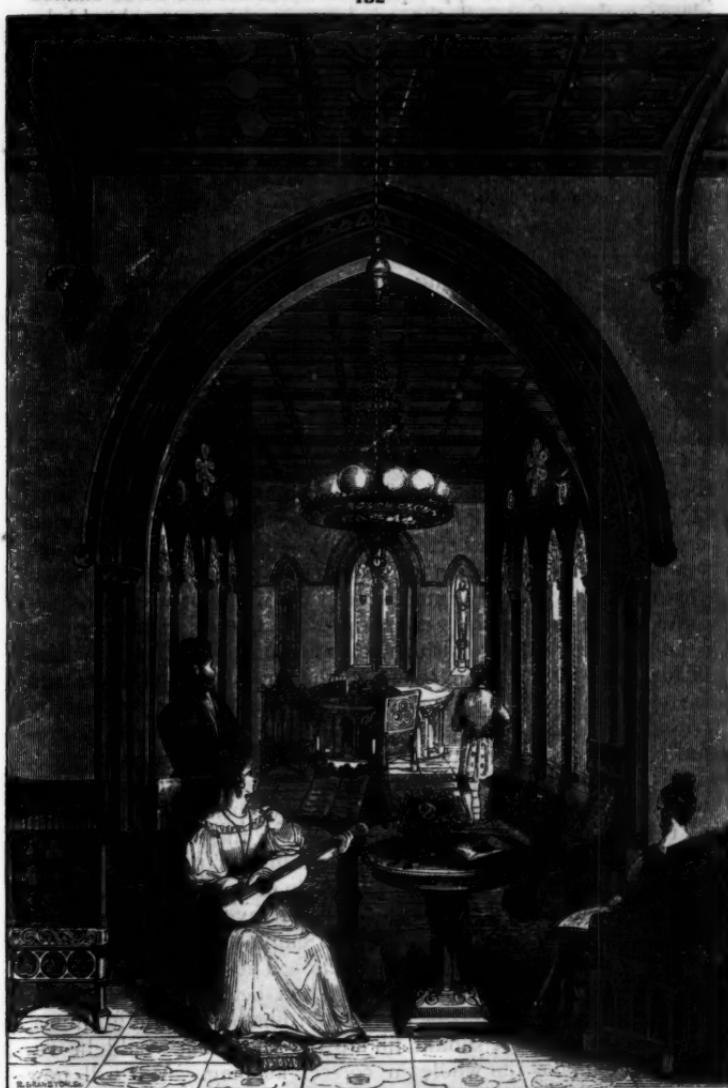


few suits of armour of the same date as the building, and implements of war of the same period; but care should be taken that these articles are not crowded. Some chairs, of a massive character, bearing heraldic devices, and a table, would, I think, nearly furnish the hall. This place is also appropriate to heraldry, and should be decorated with every device of the family; but not with any arms that do not belong to them, as I have seen sometimes done. The hall should be paved with ornamental tiles.

From the hall we ascend three or four steps to the saloon. (fig. 129. c.) This is the whole height of the building, and lighted by windows in the upper part of the tower, as seen in the elevation. (fig. 131.) The first thing deserving of attention is the groining of the roof, which is supported upon eight clustered columns and arches; the ribs forming a centre at the top, of an octagonal form, which is open, and secured from the weather by a lantern light, round the inside of which is a gallery of trefoil tracery. At the intersection of the ribs are rich bosses, gilt and emblazoned; the ribs are picked out with various colours, with the ground, or prevailing colour, resembling that of the hall. The dotted lines on the plan (c, fig. 129.) show the form of the groining which supports the gallery on the first floor: the ribs and bosses of this groining are similar to those in the upper part, but not so numerous, and smaller. Round the gallery is an open balustrade of quatrefoil tracery, surmounted with a capping enriched with scroll ornaments. The material of which the saloon is constructed should be stone, or imitation stone. I nearly forgot to mention that the windows should be glazed with glass of various hues, but the prevailing tone should be warm; and that from the centre should hang a lamp of rich workmanship. The saloon should be laid with ornamental tiles, or with polished oak; and the centre part might be covered with carpet occasionally, when it was required for the purpose of throwing into a suite of rooms. Handsome seats, chairs, and other articles of furniture suitable for a saloon, might be arranged according to the taste of the occupant; but in their shape the strictest conformity to the character of the building should be adhered to.

Now having made a detailed survey of the saloon, let us consider its general effect; the mellow tints, glowing over the whole; the various shadows thrown from the columns and arches; the sparkling of the gilded bosses and emblazonry of heraldic colours; the rich tone of the stone; and the great height to the summit of the lantern, all combined, produce a mystery and intricacy highly interesting and picturesque. I must not omit mentioning the arch from the gallery, looking into the hall, which will add very much to the effect: it also corresponds with the one on the landing of the stairs. The window to the open

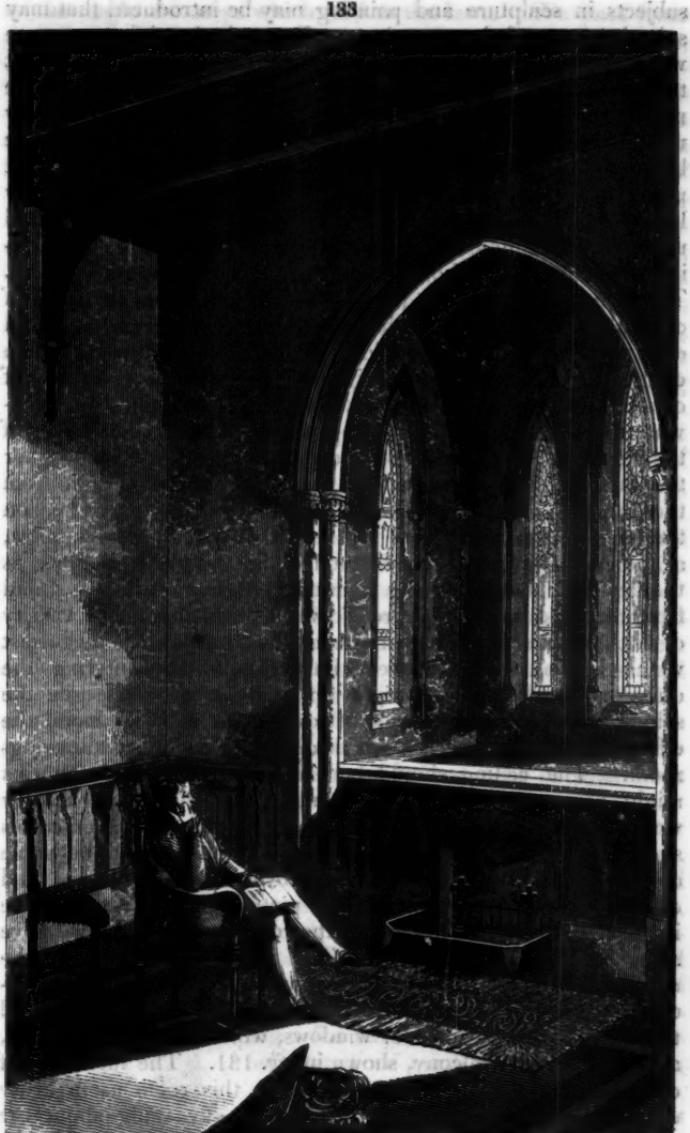
132



court (*fig. 129. p*) should correspond with the doors: in fact, it should be a kind of glazed door. All the doors from the saloon should be hung folding, and should be richly carved.

The first thing that would strike a stranger, on entering the drawingroom, would be the large window in the recess at the

end of the room, the upper parts of which should be of stained glass; and, in fact, all the windows in this room should be glazed in this manner. After the eye had become perfectly acquainted with this object, it would naturally turn to something new: perhaps the next thing would be the recess, where the fireplace is, on each side of which would be a window, but not reaching to the ground, like the one last mentioned. Over the fireplace is to be a window which would look into the conservatory. It may be here proper to mention that the drawingroom will not be indebted only to the fire in the open grate for its comforts; as the apparatus which heats the saloon and hall will also lend its aid in heating this room; without which one fireplace would be insufficient in a room of rather large dimensions. Now, while we are in this recess, we will take a view through the folding doors opposite, which have just been thrown open, and observe the effect; some idea of which is given by *fig. 132.* The folding doors should be richly carved and glazed; and, as nothing adds so much to the beauty of a room as stained glass, I would not be sparing of it, at the same time bearing in mind, that its colours must be in perfect harmony with the general tone of colour in the room. The entrance to the breakfast-room should be through other folding doors; or, perhaps, curtains would look better, when of rich materials, and these, when drawn, would not only exclude the view when privacy was required, but, better than doors, prevent the communication of sound. In *fig. 132.* are also shown some of the necessary articles of furniture for a drawingroom. If the stranger should now turn his eye to the ceiling, he will observe that it is supported by trusses, and that the spaces between are paneled with quatre-foil oak tracery. The tracery should be picked out with gold, and the ground should be blue, and covered with gilt scroll-work. Painting and gilding were among the principal decorations of this class of architecture; and blue was the prevailing colour of the ceilings, probably from the colour of the heavens: be this as it may, when painting was used in ceilings it was generally of this colour; but I would not confine myself to precedent so very strictly, as not occasionally to employ any other colour that might harmonise with the walls. The walls should be of such a hue as to form a connecting link between the floor and ceiling, but these should be more subordinate; and the furniture, in form and colour, should fill up the space that would be required, to make the whole in correct keeping. We will now pass through the folding doors (shown in *fig. 132.*), so invitingly thrown open, to the breakfast-room. On the side of this room are three windows, the centre one of which is to the ground, and opens to the lawn; the end window is shown in *fig. 132.* The whole of this room partakes of the colouring of the drawing-



room, as they are so connected as to be occasionally thrown into one; but the ceiling, furniture, &c., are not so richly carved. In this room may be some niches for statues; and many interesting

subjects in sculpture and painting may be introduced that may suit the taste of the proprietor. From the breakfast-room we will proceed to the lobby (*g*, *fig. 129.*), which I would not forget to make an interesting scrap of architecture, as attention to these minor bits is often the cause of great effects. This every body must have observed who ever noticed the little recesses in Gothic buildings; or the lobbies, passages, and otherwise insignificant places, in the interiors of Sir John Soane's buildings. This lobby leads to the business-room (*f*, *fig. 129.*), which should be fitted up with a scrupulous regard to the style of the rest of the building; but, of course, should not be so rich as the other rooms. The ceiling should be in plain panels of light oak, the walls of one colour, the windows charged with armorial bearings, and over the chimneypiece should be some ancient armour. The chimneypiece should be massively carved, and the furniture of oak, but slightly carved: in fact, the appearance should be somewhat of a sombre kind, partaking something of the character of the hall. We will now pass, once more, through the lobby, for the sake of entering the saloon that way, and observing, from the doorway, the effect right through the lobby (*k*, *fig. 129.*) on the opposite side. Here you will see a rich stained glass window, at the end, which is the only light I would give to this lobby; as the depth of shadow arising from the dark tint of the walls, and from the window being entirely covered with an immense variety of tints, when seen through the saloon, would produce a contrast which I think would be very interesting. On entering the dining-room, and passing right up to the window opposite the saloon entrance, after having thrown open all the doors, the effect would be extremely good through the saloon and drawing-room. The ceiling should be paneled in oak, and the ribs might have some gilding on them: a few pieces of heraldry would also be perfectly in character here. The arched recesses should be groined; the colour of the walls should be some darkish warm tint, taking care not to overpower the ceiling; and on the walls might be hung family pictures, &c. The fireplace is under the recess at the end of the room; and *fig. 139.* will give some idea of its appearance. The recess on the left of the entrance is for the sideboard, over which is a stained glass window; the servants' entrance is on one side of this recess; and the recess on the right is for windows, which are to the ground, and open on to a balcony, shown in *fig. 131.* The furniture, of course, must be as much in character in this room as in every other. It will not be necessary to say any thing about the passage (*i*, *fig. 129.*), except that it communicates with the domestic offices, &c. Through the lobby (*k*) we arrive at the entrance to the back stairs, and the stairs leading to the terrace (*q*). This terrace is over part of the domestic offices, and,

in the angle are steps which lead to the lawn. We pass from the saloon, which we have now reentered, to the principal stairs,

134

which are open to the whole height of the building: this staircase should have a window on each side. The first flight of steps only ascends to the library (n) which is 2 ft. 6 in. above the floor of the saloon. Directly opposite the stairs is the door of this room, which should be a rich piece of workmanship, and may be glazed with plain glass; on the inside, between a double arch, should be curtains, that may be drawn when necessary. The stairs should be of stone, supported on arches and piers; the balusters should be also stone, of a trefoil or arch pattern, decorated with the toothed and scroll ornament. There may be some figures, on the newels, of supporters, arms, &c. The ceiling should be groined, and decorated with bosses.

135

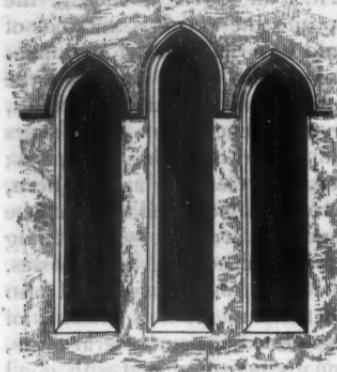
Some niches in the walls for statues would also be appropriate; or there might be some suits of armour. I have mentioned armour several times, and it may occasionally be introduced with good effect; but I do not mean that so much should be placed in the different apartments as to give them the appearance of show-rooms or brokers' shops: in fact, if used in too many rooms, the interest will be decreased. If too numerous, these relics of antiquarian warfare would be apt to lead the eye from the main object, and become a principal instead of an auxiliary. The arrangement of these things requires as much attention from the architect as the proper distribution of light, and should never be lost sight of when he is composing a design for an interior.

136

From the principal stairs we will enter the library. On the left of the entrance, at the end of the room, is a deep arched recess, with highly decorated windows, though still of rather a dignified appearance. This recess might be groined; and the centre bay of the end window should open to the ground, so that, by descending a few steps, we might enter the conservatory: we must, however, first turn round, and make a few general observations on the library. As there are no rooms over this, it may have a very fine high pitched open oak roof; and, as the room would also be of lofty proportions, the effect would be greatly increased if the trusses of the roof were filled with tracery, and the rafters ceiled with

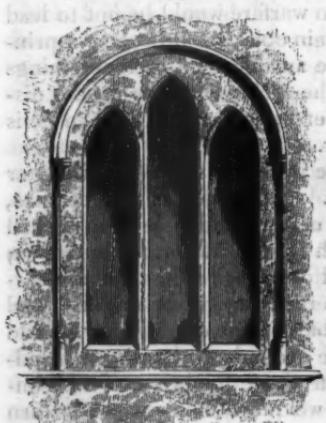
plain paneling, but with gilt bosses and heraldic devices at the junctions of the ribs. Round the walls should be richly carved bookcases, and canopied niches for the statues of celebrated men, not only of bygone days, but up to the present time. As

137

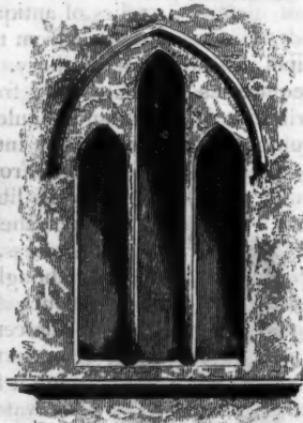


these figures would naturally be subjects of great interest in a room of this kind, I would waive the antiquarian necessity of having them exclusively of the date of the building; but still, I would endeavour to put such robes upon them, by strict attention to the character of the ancient sculpture, as might prevent the whole from producing a discordant effect; and this, I think, may be done without violating the character of the dress of the time in which the great man lived: for instance, no one would think of dressing Shakspeare in the costume of the writers of the thirteenth century; but still, I think we could find a mantle of Queen Elizabeth's time, that, by a judicious arrangement, might be made to harmonise with the general style

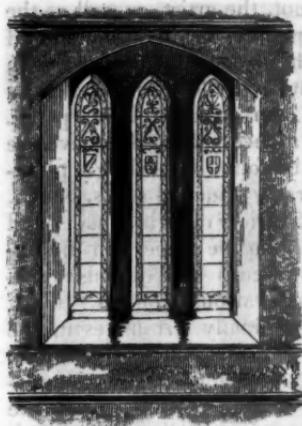
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139



of the room, and yet be characteristic of its proper period. This is one of those little licenses that architects are sometimes compelled to take; and I have no doubt that it can be done without exciting the anger of the most scrupulous antiquary. You will observe that the recess opposite the door is divided by a screen of



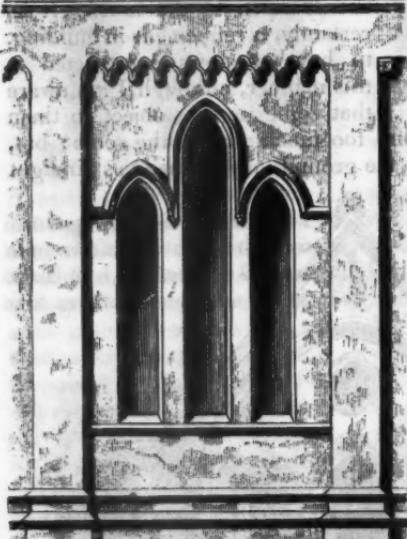
on account of their admitting too much air into the room; but, surely, windows opening to the ground may be made as air-tight

three arches on clustered columns of Petworth marble; and, indeed, all the columns of the windows in this room and the drawingroom should be of marble. These columns, if highly polished, will, when contrasted with the stone, have a good effect. This recess should be groined in a similar manner to the other; the windows should have stained glass heads and borders, and the centre bay should open to the lawn. It is, certainly, a refinement in building, to have windows constructed in this manner, although I am aware that some persons object to them



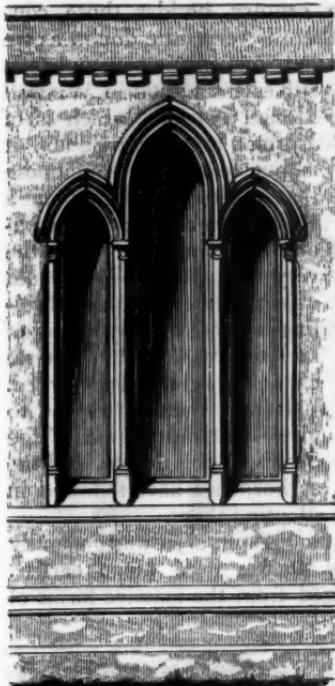
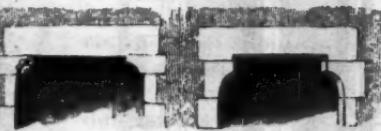
as common sashes; and, if they are not, the artist, as well as the artificer, is not qualified for his occupation. In this room should be dwarf bookcases, or tables with bookshelves under them, which might be made very ornamental: the furniture generally should be handsome. The floor, of course, should be carpeted. Now, if we step to the inside of this arched recess, and have the doors all thrown open, the view will be found exceedingly pleasing and picturesque; through the library, principal stairs, saloon, hall, and porch, there will be a great variety of light, shade, and colour, and the eye will rest, at last, upon the scenery in the immediate vicinity of the house, which recedes and diminishes, in

various colours, till it finally terminates in the clear blue of extreme distance. From the outside of the porch the view will be equally good: the eye will be looking upwards to the different divisions before mentioned; and, I think, the grandeur of the whole would be considerably augmented by these gradual ascents. I might point out many other effects; such as the view from the octagon gallery; and again from the gallery or lantern above; the view from the first gallery into the hall; and, turning round, the view



to the stairs, &c.: all, I think, would be interesting; and all, when the plan is examined, may be easily imagined.

It will be scarcely necessary to say any thing about the conservatory, except that the strictest adherence to the character of the time should be observed in this, as in all the parts of the mansion. In the open court (*p. fig. 129.*) will be the windows to the domestic offices; and these offices will contain the usual necessary apartments for servants, &c. The floor should be on a level with the surrounding ground: it should not be sunk below the surface of the ground, on account of the dampness; and if raised up on a level with the principal floor, the offices would appear of too much consequence, and would take materially from the effect of the building. The domestic offices of a house are always subordinate parts, and they should always appear so.

143  
approaching nearer, it will be found that these parts are also

We shall not have occasion to go up stairs, as the general appearance of the bed-rooms should be such as will be perfectly in character with the rooms below; therefore we will now take our leave of the interior of the building.

Having arrived at the outside, we will just go sufficiently far off to discern the mere outline, as that will be the first thing that will strike the eye upon the approach of a stranger. The general effect will be seen in fig. 131.; and, I think, the projecting gables, receding arches, and crowning tower, will appear tolerably picturesque. The eye is first insensibly led to the tower, as the principal feature; and this being lofty, and situated in the centre of the building, will, on every side, be a guide to the view; gradually the next high parts will develope themselves, and inclining downwards on each

side, the whole is comprehended in the union of its parts. On

approaching nearer, it will be found that these parts are also deserving of attention: they are compositions in themselves, but owe their principal effect to their combined power as a whole.

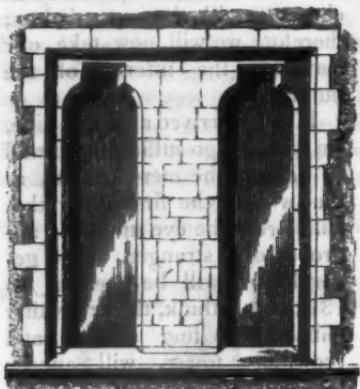
I have endeavoured to maintain, as much as possible, the general character of the style; but, in the absence of precedent for domestic buildings of this period, and for the different and improved customs of the present day, much difficulty will necessarily arise in these compositions. Monastic buildings are the only precedents that now remain from which we can seek for aid; but that there were also

private houses in the thirteenth century, besides those constructed with timber and plaster, there is very little doubt, as we have one existing example of a still earlier period in Winwall House, Norfolk, which is of Norman architecture; and it is but reasonable to suppose that others were built in a style of later date; but, without precedent, it is only the very fastidious that would object to the details of dwelling-houses in any style of architecture, if the general character were well preserved.

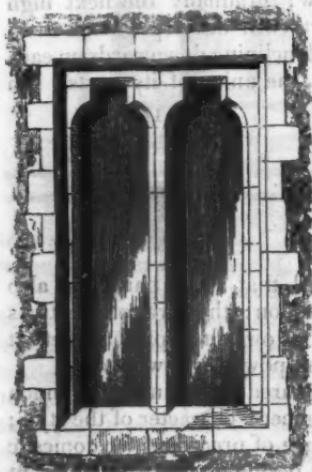
It now remains for me to give some description of the details of this design, and the authorities I have followed in adopting them.

From the reign of Henry II. the pointed arch was generally adopted; but, in some instances, it was used much earlier. About this period the style changed from the massive forms of

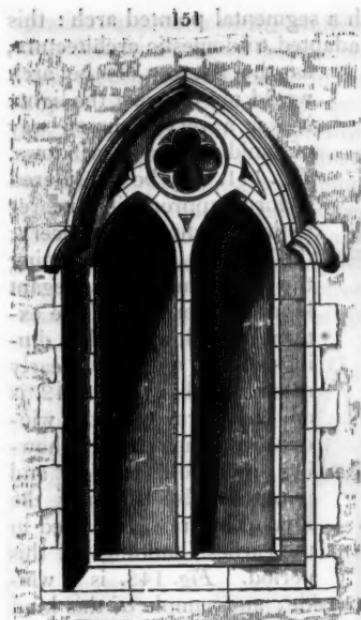
149



150



the preceding age, to tall, light, and elegant proportions, which, at length, became fully established. In my next paper I shall have occasion to speak of the different kinds of architecture of the middle ages; therefore I will not now enter further on the



example, and the heads of the windows are connected by the label. *Fig. 152.*



subject than is necessary for the general description of the details for this design.

*Fig. 154.* may be considered as one of the earliest specimens of the transition from the Norman to the pointed arch; *fig. 155.* is the interior view of the same window, where the pointed arch is splayed, and dies away into the circular one: this was very frequently the case in the early specimens of the style. *Fig. 156.* are two pointed external windows, with a circular one between them; many examples of this kind are to be seen in small village churches.

*Fig. 157.* may be considered as the next approach to the mullioned window: the piers are here considerably narrower than in the preceding form. *Fig. 158.* may be considered as the first specimen of a mullioned window, which is, in fact, three bays, or lights, connected, under one label, and in one recess, with a circular arch. From this form we may easily conceive that the next, *fig. 159.*, would arise, as the only difference is the adoption of the pointed arch label, instead of a circular one, over the three lights, and in having the centre light raised higher than the rest. The centre lights of some Norman buildings of a late period were, however, sometimes raised higher than the side, and a specimen of this may be seen in Romsey Abbey church; so that it must not be considered a refinement of this period. *Fig. 140.* is an interior of a mullioned

window in a splayed recess, with a segmental pointed arch: this kind of interior window is well adapted to domestic architecture,



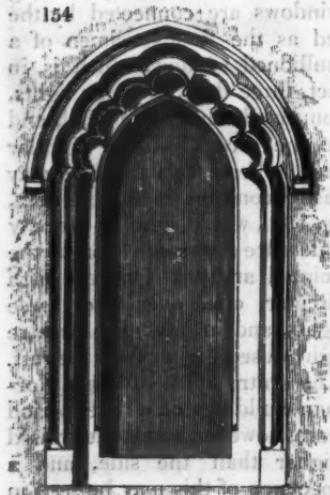
as the flatness of the arch would not obstruct the light: it was a very common way of building inside windows.

*Fig. 141.* may be considered a form approaching nearer to the introduction of tracery; the six-foil panel forming the first germ of this elegant kind of decoration. The external window of the dining-room (*fig. 131.*) nearly resembles this. *Fig. 142.* is an early form of triple window, in a compartment showing a trefoil cornice and parapet; also showing the kind of buttress, &c., used in the earliest buildings of this period.

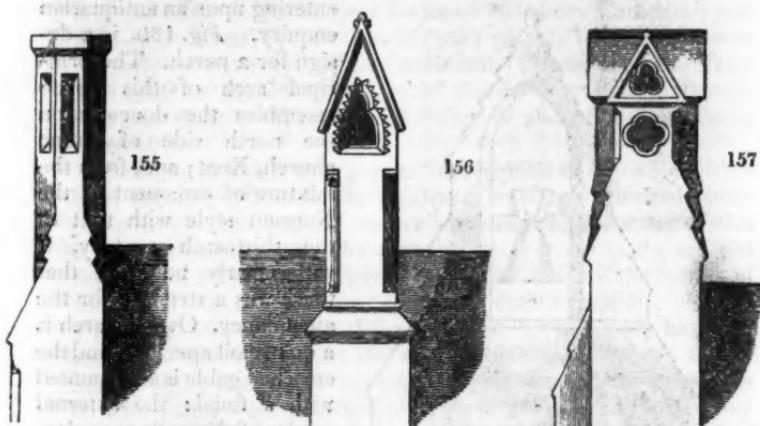
*Fig. 143.* is a window, &c., with columns on the outside: an example of this kind

may be seen in the Temple Church, which is one of the purest specimens of the architecture of the thirteenth century.

*Fig. 144.* is a straight door head, the lintel supported by corbels: this form of doorway was used in this and the preceding period, where the openings were narrow. *Fig. 145.* shows another specimen, evidently of a later period, as the corbels are now decorated with a rude carving; and one is cut into a hollow, instead of the first rude form. *Fig. 146.* is a window head, linteled in the same manner as the last figure, but with the angles splayed; the projecting corbel was evidently intended to assist the lintel, as the opening at the top would, by this addition, be smaller, and render the lintel less liable to be broken. *Fig. 147.* is a linteled window, in a splayed recess. *Fig. 148.* represents two of the same kind of windows in one recess. In these examples the



gradual approach to the mullioned window is shown. The pier between the windows became reduced from time to time, and the two corbels were formed in one stone. These circumstances appear to have combined in producing the next specimen, *fig. 149.*, which is from Darent church, Kent. This is a curious and rare specimen of the thirteenth century, and may be considered as, probably, resembling the domestic windows of that period: at any rate, it cannot be denied, that it is well calculated for domestic architecture. *Fig. 150.* is a mullioned window, with a quatrefoil head and label over; an early example from Stone church, Kent. *Fig. 151.* is from the same church: the arched recess is finished by a kind of corbel, which is rather singular for



an external window, though it was frequently used inside. These are very good examples, and are well suited to domestic buildings. *Fig. 152.* is an elevation of a window and recess on the inside, showing a method of adapting curtains to Gothic rooms. There are many other forms of windows applicable to domestic buildings of the thirteenth century, during the latter part of which windows were greatly increased in width; but it will not be necessary, at present, to give more examples. *Fig. 153.* is a doorway, enriched with the toothed ornament in the arch. *Fig. 154.* is another doorway, enriched with cusped mouldings. In Salisbury Cathedral there is a small doorway of this form. It will be unnecessary to give more examples of doorways; they took many forms during this century; some were circular, others pointed, segmental pointed, or straight-headed; and some were divided by a column in the centre, from which sprang arches, rising to the large arch, which was very frequently of a circular form. There are, also, many examples of the use of the pointed arch, and of a circular inner arch; and these may be considered

generally as early specimens: but the arch is not the only feature by which we can judge of the date of a building; nor is the construction of the masonry always to be relied upon; for, in the latter particular, I have seen many buildings, of late date, very rude and unskillfully constructed. It is only from the united evidences of the ornaments, mouldings, columns, &c., that we can come to any proper conclusion as to the antiquity of a building: even record will not be sufficient, without the appearance of the building bears a coeval character. Great application, with the opportunities of examining many buildings in various parts of the country, and a mind free from prejudice, together with a skilful and free use of the pencil, are indispensable before

entering upon an antiquarian enquiry. *Fig. 190.* is a design for a porch. The principal arch of this porch resembles the doorway on the north side of Stone church, Kent; and, from the mixture of ornament of the Norman style with that of the thirteenth century, it will clearly be seen, that there was a struggle for the ascendancy. Over the arch is a quatrefoil aperture, and the enriched gable is surmounted with a finial: the external angles of the walls are splayed, and, at the top of this splay, is an enrichment. This

was a very common manner of decorating the angles of buildings, and some of the ornaments are of very elegant design. The walls are strengthened with buttresses; the entrance doors are richly carved, and are enclosed in a segmental pointed-arched doorway, highly decorated. The side walls have windows glazed with stained glass; the groining of the roof springs from columns in the angles, and at the junction of the ribs are bosses. The whole is constructed of stone, and the outside of the roof is covered with ornamental tiles of a grey colour, or with lead. The porch is square on the plan. *Fig. 155.* is a design for a chimney shaft, in the character of the thirteenth century. *Fig. 156.* is another of a richer design. *Fig. 157.* is a chimney shaft something resembling one at Chepstow Castle, which is delineated in Carter's *Ancient Architecture*. This is a singular and very rare specimen of a chimney top of so early a period; which, from the plate in Carter's work, has the appearance of

158



being of the thirteenth century, though no date is assigned to it. *Fig. 158.* is a bell turret, or gable. This kind of finish to a gable is generally very picturesque; and in many small churches in by villages it is to be seen. In some cases there are two arches under two gables, as is the case in Faxton church, Northamptonshire. *Fig. 193.* is the interior of the end of the dining-room, showing the fireplace under the recessed windows. *Fig. 132.* is the interior of part of the drawingroom, looking through the breakfast-room.

Of the furniture of this period there are but few examples remaining; but what there are will give us a good idea of its general character. The only specimens that I can now recollect are, the table in the chapter house of Salisbury Cathedral, and the lantern in the crypt of the bishop's palace, Wells, which was formerly in the crypt of the cathedral. These are beautifully delineated in Shaw's *Specimens of Ancient Furniture*. The coronation chair in Westminster Abbey is also of the thirteenth century.

I have concluded this general description of my villa with a brief account of the details incidental to it, my principal object being to give the general reader some clue to the study of this style of architecture. The observations I have made are put together in a hasty unconnected way; but they are the results of some study, and required much time in their formation. Before I proceed with the next design, it will be necessary to make some few observations on the architecture and windows of the middle ages; that, by giving a general insight into the principles on which they were constructed, a greater degree of facility may be afforded to the study of the architecture of the next period of which I shall treat.

25. *Henrietta Street, Brunswick Square, February, 1835.*

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**ART. VII. On the Dwelling-Rooms of a House.** By I. J. KENT,  
Esq., Architect.

(Continued from p. 233.)

It has been suggested to me, that I may be misunderstood in advising that a piano-forte should be placed in the dining-room, and that some persons may imagine I have recommended this as the only fit situation for one: such is by no means my intention; on the contrary, I would have an instrument in the dining-room, the drawingroom, and in the ladies' boudoir: in fact, every apartment used as a sitting-room is, in my opinion, incomplete without one. In the library an organ would, perhaps, be more appropriate.

When I so strongly recommended a piano-forte for the dining-room, I was thinking of a numerous and educated class of society, who possess the means of providing themselves with every comfort, and some of the luxuries of life, but who, having their whole time during the day occupied by professional or mercantile engagements, do not mix with their family or private friends until dinner time; and who then, perhaps, being surrounded by their domestic circle only, or an intimate friend or two, may be disposed to pass the remainder of the evening in the same room. On their "company days," as the children call them, the drawingroom piano-forte will, of course, be in request. In the dining-room, after dinner, we may consider the ladies who remain with us as our visitors; the drawingroom, music-room, and ball-room belonging more especially to them.

The custom in England of remaining so long in the dining-room after the ladies have retired is, to my mind, altogether a mistake. Our Continental neighbours, in this respect, are decidedly in advance of us in civilisation, if what I understand to be the practice in France be correct, namely, that the gentlemen leave the table with the ladies, or soon after them, for the drawingroom.

The principal reason why I recommend so strongly that every sitting-room should be furnished with a piano-forte is, that ladies always appear to me to be more at home in a room where there is one; it is a preparation for their reception; for, being more especially dedicated to their use, its presence is a compliment to their sex, and proves that they are valued.

Then in the library, where I have placed the organ, how delightful, on a Sunday evening, to retire there with our family, and listen to sweet strains of sacred melody that soften the heart, melt us into feelings of humanity, and elevate our thoughts to that God to whom we owe all.

With respect to the form of the table, which I recommended in my last remarks, it has been objected that the round table is not capable of accommodating the same number of persons at dinner as the long one, and that, where the former is used, the room should be octagonal. I do not see the force of these objections, unless when a very large party is to be provided for; in which case it is, of course, next to impossible to accommodate a numerous company without long tables; but in large parties, comfort, conversation (except with those near to us), or, indeed, any real enjoyment, is out of the question. Grand dinners may minister to the pride of the host, but do not contribute to the enjoyment of himself or his guests. The room I have recommended was designed for a moderate family and its friends only. A contrivance not yet mentioned, but which is particularly applicable to a dining-room, is a tube, or speaking-pipe, fixed out

of sight, and communicating with the kitchen, servants' hall, or waiting-room. The orifice of this pipe should have a weighted slide, to be lifted up while you are speaking and receiving an answer, and which will afterwards close of itself; for, if left open, the sounds will be conveyed from the dining-room to the kitchen, and from the kitchen to the dining-room. The gentleman's ante-chamber I would fit up as a dressing-room, with wardrobes and drawers, and a wash-hand-stand, fitted with a small pipe and plated urn cock, a plug at the bottom of the basin, and chain, and a pipe to convey the waste water away. Hot water, as well as cold water, may here be supplied; the hot from the kitchen boiler at the back of the range. In this room I would likewise have a warm bath, with a shower bath over it.

The stove, fender, and chimneypiece in the dining-room should correspond in style and character with the apartment itself. Bronze or brass ornaments, on a black ground, or wholly black, are most appropriate. Polished steel and cut steel decorations I would reserve for the drawingroom; but here let me enter my humble protest against representations of the human figure, or, indeed, of animals, of whatever kind they may be, on a stove, or under any circumstances in which, in reality, their introduction would be painful or ridiculous; therefore it is, that Caryatides, in a country like England, which boasts of its freedom, and prides itself on the high estimation in which females are held, are, in my opinion, inadmissible; and I never pass St. Pancras church without regret that, in a building in which so much good taste and feeling for art is exhibited, these remains of brute force and barbarism should be introduced.

The Caryatides (female figures in long drapery, supporting heavy entablatures) are said by Vitruvius to have been intended to represent the matrons of Carya, a city of the Peloponnesus, the male inhabitants of which, he says, having joined the Persians under Xerxes, were afterwards put to the sword by the other Greeks, and the females led into captivity. Vitruvius asserts that the Greeks invented these statues to perpetuate the memory of the destruction of Carya, and to hold its inhabitants up to infamy: and for what? For endeavouring to preserve their freedom, and for defending themselves from their enemies, who attacked them with the avowed intention of destroying their city. Supposing Vitruvius's explanation of the origin of the Caryatides to be correct; or even supposing the figures to be, as modern writers suggest, those of the virgins of Diana Caryatis, or, as others think, of Egyptian origin; can any thing, to a reflecting mind, be more revolting than to see the female form thus degraded into a mere support of heavy burdens? Moreover, in the Pandroseum, or temple of Pandrosus, in Athens, from which the architect has copied the Caryatides employed in

St. Pancras church, the superincumbent weight is so prodigious, as to produce no other sensations in the mind of the beholder than those of pain.

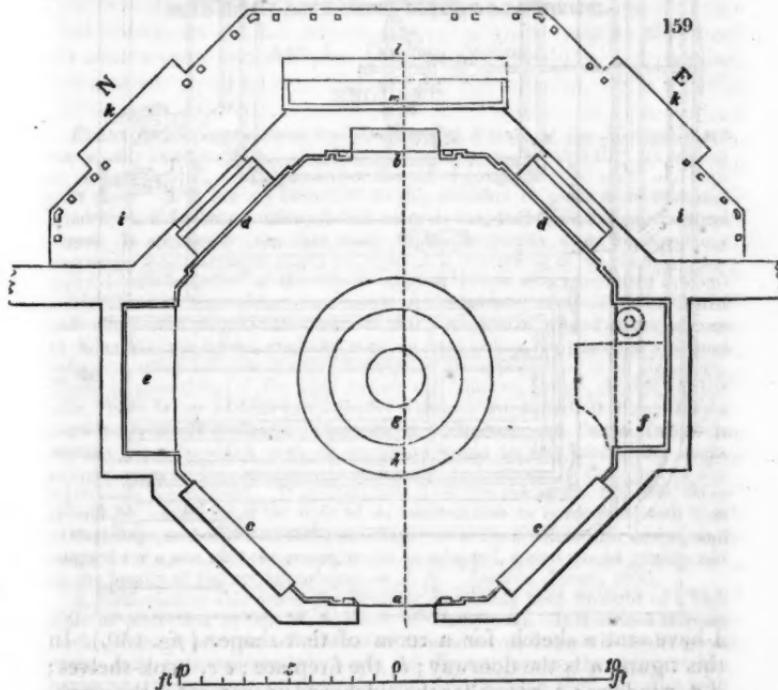
The ornaments to be used on stoves should be representations of things which, if real, could be looked at with pleasure in the situation in which they are placed : such are indefinite or ideal forms, or ornaments derived from the component parts of architecture. I am an advocate for the representation of flowers, or fruit, or shells, or even of animal life, when not in a position that creates unpleasant feelings, on chimneypieces in general ; but for the dining-room chimneypiece, I should prefer an architectural rather than a fanciful design.

The fender, it appears to me, should form a part of the stove; at all events, it ought not to be, as is now too generally the case, altogether considered a matter of indifference whether the fender partake or not of the character and style of decoration of the stove. It should seem to belong to it, and, indeed, even to support it. The length of the fender should be either the whole width of the chimneypiece, or, where the opening is large, only the width of that opening ; at all events, the fender should be designed for, and belong to the chimneypiece and stove ; and, I think, it might in some way be attached to the one or the other. Contrivances of various kinds have been introduced to get rid of the dust accumulating during the day ; a very good receptacle for this may be formed, by keeping the bottom of the fender 2 in. above the floor, and the place into which the dust is to be swept, 2 in. below the level of the floor, with a movable grating over, and a box made to fit the receptacle, with handles, so that the servant may take it away without any portion of the dust it contains being dispersed over the room, as is now the case every morning when the stove is cleaned, and which, if the dust is swept up without care, is destructive alike to the carpet, curtains, books, &c.

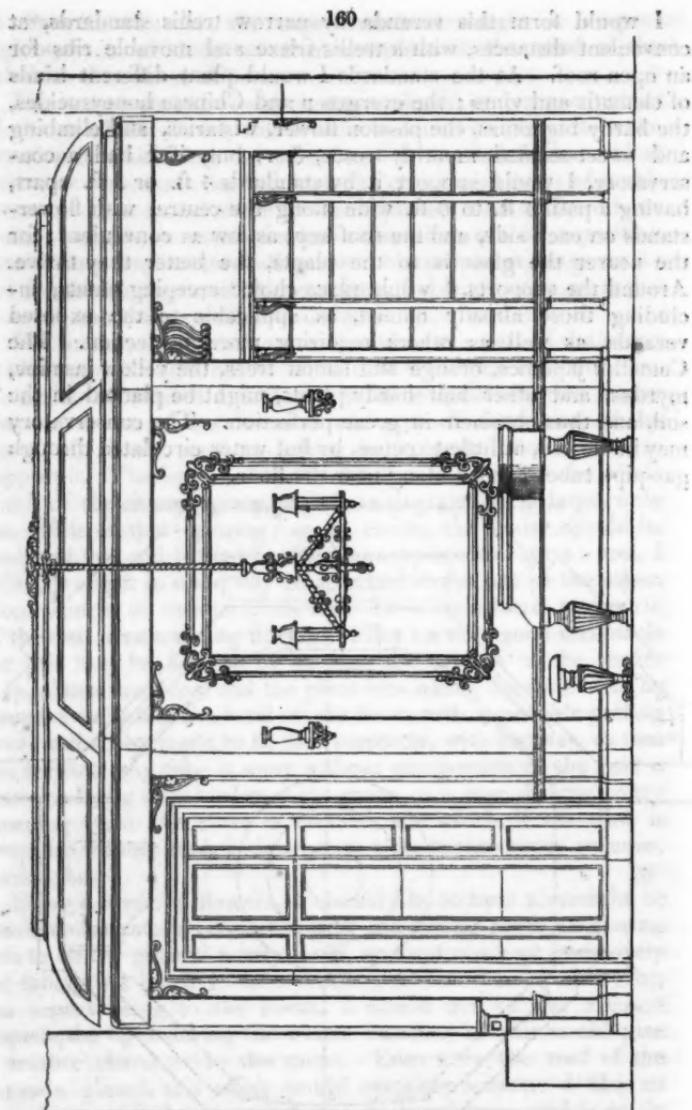
Being a lover of flowers, I should like to have a veranda or small conservatory connected with the dining-room, supposing this to be the general family room, and not one kept exclusively for dining in ; but if I had a veranda, it should be roofless ; for, the aspect being to the north, I would not on any account impede the light during the winter months ; as this would give a sombre character to the room. Even were the roof of the veranda glazed, this effect would certainly accrue. I like an abundance of light ; it contributes to cheerfulness, and is easily diminished, if found oppressive, by blinds or curtains.

The window or windows of the dining-room, therefore, should be large ; they should be carried up as high as possible, and brought down to within 6 in. or 8 in. of the floor, being made to open so as to give free egress and ingress : this, in summer, is indeed a luxury.

I would form this veranda by narrow trellis standards, at convenient distances, with a trellis frieze and movable ribs for an open roof. At the standards I would plant different kinds of clematis and vines; the evergreen and Chinese honeysuckles, the hardy bignoniæ, the passion flower, wistarias, and climbing and sweet-scented monthly roses, &c.; but, if I had a conservatory, I would support it by standards 4 ft. or 5 ft. apart, having a path 4 ft. to 6 ft. wide along the centre, with flower-stands on each side, and the roof kept as low as convenient; for the nearer the glass is to the plants, the better they thrive. Around the supports I would place choice creeping plants, including those already named, as applicable to the exposed veranda, as well as others requiring more protection. The *Camellia japonica*, orange and lemon trees, the yellow jasmine, myrtles, and other half hardy plants, might be planted in the soil, and thus obtained in great perfection. The conservatory may be heated, at little expense, by hot water circulated through gas-pipe tubes carried along near the floor.



At the suggestion of the friend who objected to the round dining-table, unless it were placed in an octagon-shaped room,



I have sent a sketch for a room of that shape. (fig. 159.) In this figure, *a* is the doorway; *b*, the fireplace; *c c*, book-shelves; *d d*, windows; *e*, recess for the sideboard; *f*, recess for the piano-forte; *g*, dining-table, 6 ft. in diameter; and *h*, additional pieces, to increase its size to 9 ft. in diameter when requisite. (see p. 223.)

*Fig. 160.* is a section on the line A B, on the plan. The diameter of the room is 20 ft.; the height, up to the top of the cornice, is 12 ft., and the height up to the ceiling, 13 ft. 6 in. From the top of the cornice springs a cove, which is shown as paneled. In the centre of the ceiling is a plaster or *papier-mâché* flower, 3 ft. in diameter, round which might be stenciled a Grecian honeysuckle ornament. From the centre of the flower is suspended a chandelier. The windows are folding casements, opening on a terrace of Portland stone (*fig. 159. i i*), with steps (*k k*) down to the gravel walk. A veranda is shown all round the bow; the part (*l*) over the garden chair (*m*) to be roofed; the other parts, with ribs only, for the clematis, honeysuckles, roses, &c., to be trained on, which in summer will afford an agreeable shade, and in winter may be tied back, the ribs and standards to this part of the veranda being removed if thought fit.

*Manor Place, Paddington, April 20. 1835.*

#### MISCELLANEOUS INTELLIGENCE.

##### ART. I. Domestic Notices.

##### ENGLAND.

*PLANS for the Improvement and Architectural Beauty of the Metropolis* are continually being suggested; but it most frequently occurs that they are seldom or never executed, wanting means or the aid of government to adopt and support them. It is not my intention on this occasion to make more than one remark, as, if I were to write all that occur to me, they would occupy several pages. It appears to me that many of the accidents now so frequently happening from carriages might be avoided, if something of an obelisk, ornamented with branches at the top to support lamps, or a monument in commemoration of some victory, or erected to the memory of some distinguished individual, were placed in the centre of that large area of ground at the bottom of King William Street, enclosed with an iron railing, for passengers to land safely on, when vehicles of every description are approaching in all directions. There is something of the kind before the Mansion House, though, in that case, there is no architectural display whatever attempted, it being only a mere post, partly enclosed. Opposite the Elephant and Castle Tavern is another place in which such an enclosure would be very useful, and might prevent many of the accidents to which the pedestrians in that part of the metropolis are exposed. If a monument were erected on the first site, there should be something in the style of its construction to correspond with that of the bridge, and of the adjacent buildings; or some architectural design, well adapted for a site near the water, might be adopted, which would greatly add to the beauty of the neighbourhood. — *A. N. London, March, 1835.*

*A Mathematical Instrument for Drawing* has lately been brought to a high state of perfection by Mr. W. S. Hook of Hampstead. It describes ellipses, circles, lines, or any parts of them, and determines their quantities with great ease. It is an instrument which will aid the astronomer, the architect, the navigator, the engineer, or mechanic, and will facilitate their enquiries with the greatest accuracy and expedition. The price is from 2*l.* 10*s.* to 3*l.* 10*s.*, in a plain frame, with the degrees marked; or with a drawing-board, &c., from 3*l.* to 4*l.* 10*s.* This instrument is exhibited at the National Gallery of Science, Adelaide Street, Strand.

*Cambridgeshire.* — A new library, for which there is a very handsome subscription list, is proposed to be built for the University of Cambridge. (*Cambridge Chronicle*, March 27. 1835.)

*Kent.* — *Woolwich.* In consequence of the complete success of the Steam Packet Company, a pier is about to be erected at this place, from the designs of Mr. P. Barlow, jun., civil engineer. — *S. Clapham*, April 1835.

*Lancashire.* — *Manchester.* A new corn exchange is about to be erected here, on a scale suited to the rapidly advancing importance of the corn trade in this manufacturing district. In December last architects were invited by advertisement to send in designs, and premiums were offered for the first and second in merit. Numerous drawings were received by the committee, reflecting a high degree of credit upon the respective artists; and, after mature deliberation, the plans of Mr. Lane were unanimously adopted at a general meeting of the shareholders. The front is to be built of stone, and consists of a central portico of six columns, from the example of the Ionic temple on the Iliuss, placed upon an elevated stylobate; there are two entrances at the sides, which form wings in *antæ*. The elevation has one peculiarity, in which it differs from most modern buildings, arising from the interior being entirely lighted from the roof; there are thus no windows to interfere with the bold and classic effect of the portico. The works will be commenced immediately, and it is expected the building will be finished ready for occupation by the first of January next.

*A new School for the Education of the Deaf and Dumb* is also in contemplation; it is intended to be built about two miles out of the town. The committee have already advertised for plans. — *Mancunius*. March 17. 1835.

*Wiltshire.* — A public granary is about to be erected in Salisbury, on what appears to us a plan well worthy of imitation in other counties; we mean as to the raising of the money by shares, and the plan of management. We have not heard whether an architect has been yet appointed. Other market towns which contemplate such a granary may profit by consulting the *Salisbury Journal* of February 20.

*Worcestershire.* — An extensive building is now being erected in Worcester, containing a shire hall and courts of law, with the proper offices attached thereto, clerk of the peace's offices, and rooms for depositing the county records, &c., together with a large house for the judges and magistrates, from the designs and under the superintendence of Mr. Day, the county surveyor.

— *Z.* April 20. 1835.

Our correspondent and extensive contributor to our *Encyclopædia of Architecture*, Mr. Varden, a talented young artist and architect, and a most respectable and excellent man, has recently purchased the business of a retiring architect in Worcester, and established himself there. In addition to his architectural knowledge and taste, Mr. Varden possesses very considerable skill in the art of laying out grounds, and it would be greatly for the benefit of the country gentlemen of Worcestershire, and the adjoining counties, if they were to consult him on this subject as well as on architecture. A gardener may have the first rate merits as a cultivator, and be able to lay out walks and roads remarkably well, and yet know nothing of what it is to look on nature with the eye of an artist. We have always said that one test for the fitness of an architect for designing buildings for the country should be his knowledge of landscape-drawing. Now Mr. Varden, besides being a beautiful architectural draughtsman, excels in drawing landscape, and so much so in drawing trees, that many of those engraved for our *Arboretum Britannicum* are from drawings by Mr. Varden, made from nature in the Horticultural Society's Garden last autumn. We are most anxious to introduce Mr. Varden to all our friends and correspondents for thirty miles round Worcester; even to architects and landscape-gardeners; for Mr. Varden is much too independent in his circumstances, and too honourable-minded in his conduct, ever voluntarily to interfere with the connections or interests of any individual whatever. — *Cond.*

## SCOTLAND.

*A Philosophical Society* is about to be instituted at Edinburgh, the subscriptions to which are intended to be so moderate as that the working classes may belong to it. A scientific library is to be formed, the subscription to which will be only 5s. a quarter. The founder, or chief instigator, of this institution is Dr. D. B. Reid, a distinguished lecturer on chemistry. One of the sections of the Society is to be devoted to engineering and architecture. Such institutions will, sooner or later, be established in all our principal towns.

*Forfarshire.* — *A Stone-Planing Machine* has recently been invented by Mr. Hunter of Leys Mill, Arbroath, which promises greatly to reduce the expense of dressing stones, and especially flag stones. The work is performed with extraordinary rapidity and accuracy, and at so little cost of labour, that the wear of one halfpenny worth of steel will polish a hundred superficial feet. During the summer of 1834 four of these machines were at work in the Arbroath quarries, and there planed upwards of 100,000 feet of pavement. There are now five machines at work in the quarry, wrought by a steam-engine of six-horse power, which has also to work two inclined planes, one of which is for dragging up the stones from the quarry to the machine. W. F. L. Carnegie, Esq., who has sent us various details respecting the work performed by this machine, promises some explanation of the principle on which the invention rests its claim to novelty at a future period, which we shall be glad to receive. In the mean time we refer our readers, for further details, to the *Mechanic's Magazine* for May 2., vol. xxiii. p. 73. The Arbroath pavement is remarkable for its property of not being readily permeable by moisture, and it is, therefore, particularly well adapted for flooring kitchens built on damp soils, for curing damp walls, for paving the paths of hot-houses, and even for forming garden walks. (See *Gard. Mag.*, vol. xi. p. 291.)

ART. II. *Retrospective Criticism.*

*COMPETITION PLANS.* — There are some observations from a correspondent, in p. 143., on the subject of competition plans, not quite consonant to my views. I am well aware of the difference between the "constructive architect and the mere architectural draughtsman," and that many of the latter class may be expected to be in the lists of competitors, and that, on most occasions, their drawings are such as not to be distinguished by ordinary persons. From this, however, I do not draw conclusions unfavourable to the use of private marks, which I still think the best means of insuring an impartial decision; but I rather consider it a stronger reason than before occurred to me for submitting such plans to one or two competent professional judges, unconnected, as far as could be ascertained, with any of the parties. These might be instructed (without regard to pictorial display, any farther than is necessary to exhibit the designs in a true and natural light) to separate those which do not evince sufficient practical knowledge, as far as can be determined from drawings which are never meant to enter into the particulars of construction, leaving the rest to the decision of the committee, of which the professional judges might be members. There are, no doubt, difficulties attending this method; but I cannot, on that account, think it advisable to have recourse to unlimited competition with open signatures, because I think, in such cases, there would be but few "well-known names;" and they, whether few or many, would be relying, and, perhaps, with reason, on the influence of those names, to the exclusion of, perhaps, many a deserving and talented competitor, whose only fault would be not being "well known." It would be, certainly, fairer, at once to select approved persons, and give them alone the choice of competing; which, however, it is probable but few, if any, established architects would accept, unless they knew that they had sufficient interest at court

to insure success, it being generally understood that the merits of the plans alone, when either names, or clues to names, appear, are not a sufficient guarantee for that purpose.

Competitions, then, are, at best, a species of lottery, not to be generally recommended; and, I think, all parties would be better served, if a certain number of architects, regularly bred, travelled, and well recommended, were required to furnish plans, under a sign, to be paid for on a scale proportionate to their merits, to be decided by competent judges; or even if one or two only were engaged, with instructions to make such personal observations on some similar buildings, in any part of the country, as might be deemed useful, if required. I think that none need doubt the benefit of such a course; or that any young architect, if it were pursued, would be without an opportunity of exhibiting his title to notice much more effectually than by the present mode of competition. Be it as it may, however, I think it will be found that few, if any, men of any eminence in the profession ever become competitors, except where they have some interest; in which case, of course, it could no longer be a fair competition; although, very probably, in many cases this favoured person might still be the most deserving of success. As there is no bar whatever to any one fancying himself qualified to furnish designs, it follows that the majority given in may be those of a class not regularly educated for the profession. This leads me to remark the injury that the science of architecture must receive from a want of some protecting examination and qualification, as in the legal and medical professions, in order to prevent so many monstrosities and incongruities as are constantly intruding themselves under the fostering care of some practical architect (as the carpenter, mason, or builder, is sometimes termed), permitted by the lamentable indifference, or want of taste, of the proprietor, if the builder does not combine both titles. I conclude by saying to such, "*Ne sutor ultra crepidam.*" — *Architectus.* April 11. 1835.

### ART. III. Queries and Answers.

*THE Fire-proof Buildings of le Comte d'Espie.* — In a review in the *Gentleman's Magazine* for 1756, of a work on fire-proof buildings, written by the Comte d'Espie, is the following paragraph: — "Mr. Beckford [of Fonthill] is rebuilding his house that was lately destroyed by fire, in this manner, under the inspection of French workmen, sent to him by the count at his request." Does any part of this house of Mr. Beckford's still remain? and, if so, are the arches perfectly secure? — *A. L. Bayswater, February 24. 1835.*

*Is not the patent Stove Grate, advertised by Messrs. Mapplebeck and Lowe of Birmingham, as curing smoky chimneys, and not requiring a fender, the same thing as Sylvester's curfew stove, figured in your Encyc. of Cott. Arch.?* — *J. S. London, May 5. 1835.*

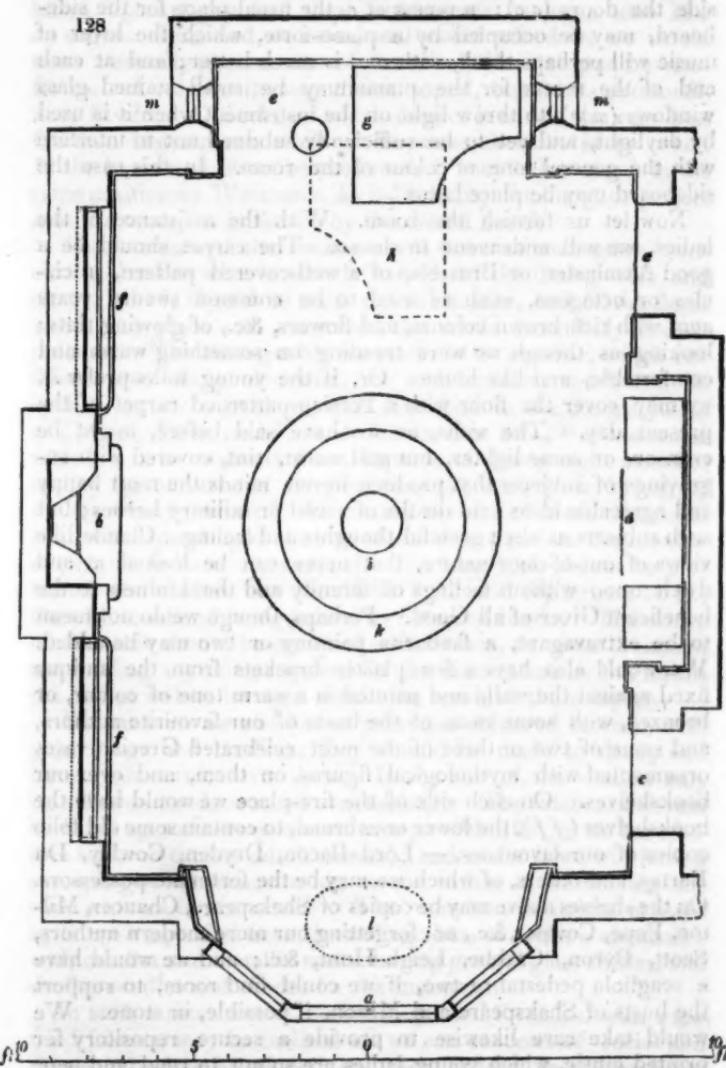
### ART. IV. Obituary.

*DURAND.* — On the 1st of January 1835, this architect died, at Thiais, near Choisy le Roi. He was formerly professor of architecture at L'Ecole Polytechnique; and he may be said to have performed a signal service for students all over Europe by his *Leçons d'Architecture*, and his exceedingly useful synoptical work, entitled *Recueil et Parallèle des Edifices de tout Genre, Anciens et Modernes.* Greatly were it to be wished that some one would produce a supplementary volume or volumes to the last-mentioned publication, embracing a similar parallel of buildings of the middle ages, drawn to the same scale; and, also, of the principal modern buildings not included in Durand's work. — *W. H. L.*

give some idea of one which, in my opinion, is capable of fulfilling all we can desire in such a room:—

Imagine a comfortable family room (fig. 128.), from 20 ft. to

128



24 ft. long, 15 ft. to 18 ft. wide, and 11 ft. to 13 ft. high, with the bay window (a) looking to the north, or perhaps a little west: this might be large, and reach down to within 6 in. of the floor,

so that a view of the adjoining flower-garden, no less than of the distant country, might be commanded by it. The fire-place (*b*) should be on one side of the room, and on the opposite side the doors (*c c*); a recess at *e*, the usual place for the side-board, may be occupied by a piano-forte, which the lover of music will perhaps think, with me, is much better; and at each end of the recess for the piano may be small stained glass windows (*m m*), to throw light on the instrument when it is used by daylight, and yet to be sufficiently subdued not to interfere with the general tone of colour of the room. In this case the sideboard may be placed at *d*.

Now let us furnish the room. With the assistance of the ladies, we will endeavour to do so. The carpet should be a good Axminster or Brussels, of a well-covered pattern, in circles or octagons, such as used to be common twenty years ago, with rich brown colours, and flowers, &c., of glowing tints; looking as though we were treading on something warm and comfortable, and like home. Or, if the young folks prefer it, we may cover the floor with a Persian-patterned carpet of the present day. The walls, as we have said before, might be crimson, or some lighter, but still warm, tint, covered with engravings of subjects that produce in our minds the most happy and agreeable ideas: no deaths of naval or military heroes; but such subjects as elicit grateful thoughts and feelings; Claude-like views of out-of-door nature, that never can be looked at and dwelt upon without feelings of serenity and thankfulness to the beneficent Giver of all Good. Perhaps, though we do not mean to be extravagant, a favourite painting or two may be added. We would also have a few plaster brackets from the antique fixed against the wall, and painted in a warm tone of colour, or bronzed, with some casts of the busts of our favourite authors, and some of two or three of the most celebrated Grecian vases ornamented with mythological figures, on them, and over our bookshelves. On each side of the fire-place we would have the bookshelves (*ff*), the lower ones broad, to contain some old folio copies of our favourites, — Lord Bacon, Dryden, Cowley, Du Bartas, and others, of which we may be the fortunate possessors. On the shelves above may be copies of Shakspeare, Chaucer, Milton, Pope, Cowper, &c., not forgetting our more modern authors, Scott, Byron, Crabbe, Leigh Hunt, &c.; and we would have a scagliola pedestal or two, if we could find room, to support the busts of Shakspeare and Milton, if possible, in stone. We would take care likewise to provide a secure repository for printed music, which young ladies are so apt to rend and tear. This should be so placed as to be conveniently reached by the performer, and should be divided so that the music may be classified. We would moreover have one or two music desks near the piano-forte, made to fix on brackets, for those who

may perform accompaniments; and, as we have not room for a grand horizontal piano, we will choose one of Wornum's new cabinet semi-grands, which, with a facetious perversity, he terms "pocket grands:" these instruments having a tone like an organ. But, had we room, and could afford it, we would most assuredly possess one of Erard's horizontal grand pianofortes, not only for its magnificent sound, but for its extraordinary freedom of touch; in which respect it equals the very best German instruments, while it surpasses them in every other. If the horizontal piano be preferred, it may either stand in the same position as Wornum's, as indicated by the line *g*, or project into the room, as indicated by the dotted line *h*.

The furniture of the room we will have of mahogany, consisting, besides what is already named, of the dining-table and chairs, which should be solid and substantial, and of the finest wood, but plain and uncarved; the whole beautifully French polished. The dining-table we prefer to be circular, which our friends can really sit round, see and be seen, speak and be spoken to; such, in short, as is described in the *Encyclopaedia of Cottage, Farm, and Villa Architecture*, p. 829., "as a circular table (*i*), in its ordinary form, capable of dining eight persons; and by the addition of marginal rims (*k*), each 20 in. broad, of dining twenty persons." Of course, the size of these additional rims will depend upon the size of the room, and on the number of persons to be accommodated. If a long table should be preferred, the smallest size should be 6 ft., and the largest 10 ft.; the additional size being gained by detached leaves. The centre of the table should be occupied with flowers, or some ornament not holding any thing required for the dinner; and by this means the dishes will be brought within the reach of the company.

The curtains we will have a geranium-coloured moreen, with gold fringe and binding; they should be made to draw, and have a gilt cornice over them. In the bow of the window may be a flower-stand, or small oval table (*l*). The sideboard should be fitted up with every convenience possible (for, as we have before said, we cannot admit closets); and under it we will have a sarcophagus for wine, having means within it for cooling the wine with ice in hot weather. The room may be lighted at night by lamps suspended from the ceiling; but we prefer a chandelier with candles and metallic wicks, having ground glass shades, and similar candles and shades for the instrument.

In such a room as this, so fitted up, and furnished with a few tried friends, may be realised all we can conceive of social and domestic in-door happiness; and then, indeed, should we listen with delight to our favourite song or piece of music; or discuss without alloy the beauties and defects of our long-cherished authors, or of some more recent production of the day.

*Manor Place, Paddington, March, 1835.*

## REVIEWS.

**ART. I. *Remarks on the Architecture of the Middle Ages, especially of Italy.*** By R. Willis, M.A. F.R.S., &c., late Fellow of Caius College. 8vo, numerous Plates. Cambridge, 1835.

We shall examine this work in detail on a future occasion; in the meantime, to show the architect that it is one of very great interest, we make the following quotation from the preface:—“The original observations from which the following pages have been compiled, were made during a rapid tour through France, Italy, and part of Germany, in 1832-3. Two things particularly attracted my attention during the journey; the undeserved neglect with which the Italian Gothic had been treated; and the influence of locality upon each style of the middle age architecture. I was soon led to suspect that this architecture was susceptible of much more extended generalisations in its principles than had hitherto been attempted; and I have ventured to point out the road to some of the most obvious.

“Amongst other objects, I was naturally led to search for evidence that would throw light upon the origin of the pointed arch. There is a fascinating simplicity about that theory, which would derive it from the acquirements of vaulting, that makes one wish to find it true; but I am sorry to say, that, notwithstanding the favourable prepossessions with which I set out, I have been compelled to dissent from this ingenious hypothesis. It appeared, from an examination of buildings belonging to the period of the introduction of this arch, that it was only one of a great number of new forms then introduced into architecture; such as trefoils and ogees. A theory, therefore, that only accounts for one of these, must be imperfect: but this is not the only weak point about the one in question; for, so far from the pointed arch being necessary to enable a parallelogram to be vaulted, it appears that architecture was already in possession of several methods of performing this, which were not even superseded by the introduction of that form, but continued in use to the latest period of the middle ages.

If this theory must be rejected, it may be asked, what other is to be substituted? I do not believe that we have sufficient data to determine the question; but, as so many observers in all countries are occupied in the collection and publication of examples, this deficiency is daily diminishing: in the mean time, I am inclined to think the balance of evidence in favour of the Saracenic origin of these forms.” (*Preface*, p. v.)

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**ART. II. *An Historical Essay on Architecture.*** By the late Thomas Hope. Illustrated from Drawings made by him in Italy and Germany. Royal 8vo, with a Volume of Plates. London, 1834.

ONLY a limited number of this work having been printed, it no sooner appeared than the edition was exhausted; and, as we have reason to believe that the new edition will contain several improvements, we defer a farther notice of the work till it appears.

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**ART. III. *A History and Description of the late Houses of Parliament, and ancient Palatial Edifices of Westminster, &c.*** By John Britton and Edward W. Brayley. Nos. III. and IV. for March and April, 1835. 8vo, London.

THIS accurate and most interesting work goes on well. The letter-press has already extended to 112 pages, and brings down the history of West-